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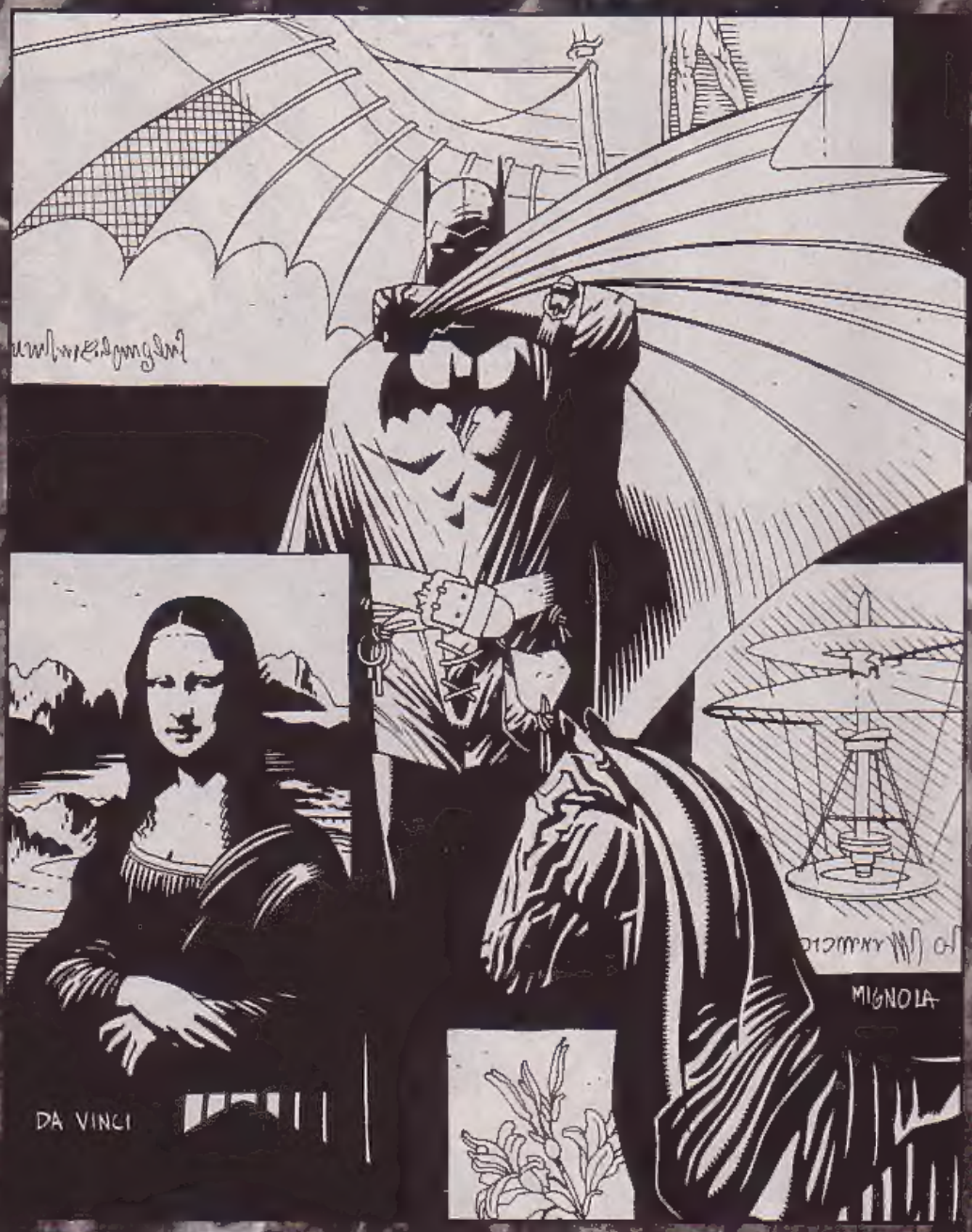

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FUTURE PICKS

To: *CVM* Reader

From: *Comics Values Monthly*

This month, we chat with the Thiberts about the upcoming release of the *Black & White* miniseries that follows on from the back-up stories in recent Extreme Studios titles. In the article, Art and Pamela talk about the characters, the storyline and the political intrigue surrounding their creator-owned project.

Over at the recently formed Axis Comics, founders Todd Johnson and Larry Stroman speak candidly about their reasons for moving from the Image camp and the setting up of their own label. We also look at the recent recruits to the Axis "Tribe".

In addition, *CVM* tracks down band members behind Malibu's Rock-It Comix imprint and checks in on sounds yet to come. Staying with Malibu, or Bravura to be more precise, we bring you an extensive interview with Walter Simonson where he discusses his ideas behind *Star Slammers*, his reasons for taking the project to Malibu, and the ever-changing face of comics.

Finally, we open up the first installment of an in-depth look at the role of women in the comic book industry. The first part provides readers with a general overview and includes comments from prominent professionals.

All this and our regular features including "Writer's Block" (by Ultraverse's Steve Englehart), "C.V. Movers", trading card listings, a bound-in poster and the most comprehensive and up-to-date monthly comic listings and prices in the industry today.

Don't miss these upcoming *CVM* issues:

1) *CVM* #95 celebrates the Punishers' 20th anniversary with a look at the Punisher/Batman crossovers and the weird and wacky Punisher/Archie title. We talk to all three companies (Marvel, DC and Archie) about the reasons behind the projects. Also, *CVM* brings you up-to-the-minute news on DC's major shake up, *Zero Hour*. This earth-shattering summer project promises a few shocks and surprises in DC's effort to resolve the problems created by the 1985 "Crisis" crossover. In addition, we turn back the clock to examine the original multi-universe crossover, *Crisis on Infinite Earths*. From "crisis" to "chaos", as we also report on Valiants' all-encompassing summer event, "The Chaos Event". Concrete creator, Paul Chadwick contributes to this months' "Writer's Block".

2) *CVM* #96 looks at *Youngblood* as artist Rob Liefeld returns to his first creation for Image. We also talk to Jim Shooter about his team-up with Liefeld on *Youngblood* in the fall. In addition, we include the latest information on the Youngblood animated project. *CVM* also has the scoop on the revivals of the Badger and Doc Savage under the Dark Horse banner. Jae Lee also pops in to talk about *Hellshock* and leaves us with an original sketch for "C.V. Giveaway". All this plus "Writer's Block" with an installment written by Milestone editor-in-chief Dwayne McDuffie.

3) *CVM* #97 begins the countdown to *CVM*'s 100th issue celebration with the introduction of color pages to "highlight" the quality of our news-breaking lead articles. In addition, and on demand, we introduce a new regular feature spotlighting the top ten quality collectible comics of the month providing detailed information on potentially hot purchases as only *CVM* can. "Paramount" to our policy of providing only the best in comic book news, the *CVM* crew kicks into warp drive to bring you the latest developments with the Star Trek projects at both Malibu and DC Comics, including the latest on the upcoming *Star Trek VII Movie Adaptation* from DC and *Star Trek Voyager* from Malibu. Trekkers can also expect news on the planned DC/Malibu crossover between *Star Trek: The Next Generation* and *Star Trek: Deep Space Nine*. We stay with Malibu to reserve "Prime" space for current and future plans for the popular Ultraverse line. Big names are the attraction at industry newcomer Big Entertainment, who enter the field with their Tekno-Comix universe. *CVM* looks at the development of the company and the big names behind the creation of the Tekno-Comix characters. Finally, Lightning strikes twice as we feature an update on Lightning Comics from our coverage back in *CVM* #86. As a bonus, *CVM* #97 will contain an exclusive Lightning Comics Autograph Coupon as part of a *CVM*/Lightning Coupon Promotion.

Yours sincerely,

Steve Thomas
Editor

This months Pick's opens up with a few words on *Black & White*, the Art and Pamela Thibert project over at Extreme Studios. Since the successful debut of the project as a back-up teaser in the pages of recent Extreme title releases, the Thiberts have set in motion a three-issue miniseries scheduled for June release. Set in an Image "action" style but containing serious political messages, the title should appeal to both younger and older fans of "action/adventure". (See this months' article for details.)

Staying with Extreme, June also sees the long-awaited return of *Youngblood* and Rob Liefeld. Liefeld is joined by Danny Miki and Kiko Taganashi on *Youngblood* #6, which picks up from events in *Team Youngblood* #9. This oversized 38-page issue introduces a new character, Colonel Bravo, and contains Liefeld sketches and a bound-in poster. (*CVM* will be chatting to Rob and company in issue #96.)

Finally, under the Image banner, the six-part "Supreme Madness" crossover kicks off with *Supreme* #13. The storyline, which culminates in a new look, new direction and a new costume for Supreme, guest stars popular Image characters: Pitt, Spawn, StormWatch and Union - a combination guaranteed to make fans froth at the mouth.

Marvel marches on into summer with a number of twists and turns in existing books and a few more spin-off titles, guaranteed to please the Marvel faithful.

Fantastic Four #391 continues the current popular storyline and sets in motion the Black Panther's creation of the new Fantastic Force team. Meanwhile, Peter David changes the

Supreme #13 © 1993 Rob Liefeld

upbeat and off-beat tone of his writing on the Hulk to bring you a more solemn and sobering tale in *Incredible Hulk* #420. The story touches on the sensitive issue of AIDS by focusing on the Hulk's former sidekick, Jim Wilson, who is discovered to be HIV positive. The Pantheon claims to have a possible cure, but failure may hasten the onset of AIDS.

Spider-Man, who has been known to have his own share of problems, experiences no such problems in terms of sales. This is reflected in the number of spin-off titles scheduled for release in June. Annex, introduced within the pages of *Amazing Spider-Man Annual* #27, receives his own four-issue tale

entitled, appropriately, *Annex*, while Spidey, himself, appears in two new miniseries called *Spider-Man: The Arachnis Project* and *Spider-Man: Web of Doom*.

Marvel's demonic bike-rider appears to be following suit with a number of ghostly sightings set for the summer. Vengeance, along with Venom (another Spidey spin-off character) can be seen in the four-part team-up *Venom: Nights of Vengeance*, while John Blaze goes back to his Quentin Carnival roots in the ongoing series *Blaze*.

Other Marvel picks include: *Iron Man 2020*, a 48-page bookshelf project by Walt Simonson and Bob Wiacek; *Marvels* #0 by hot *Marvels* team Kurt Busiek and Alex Ross, which incudes the eight page Human Torch story from *Marvel Age* and Ross' sketches and designs; *Deadpool*, a four-issue miniseries featuring Copycat and Weapon X; and the beginning of Marvel music ventures with *Alice Cooper: The Last Temptation of Alice*, scripted by Neil Gaiman, drawn by Michael Zulli with covers by Dave McKean, and *Break The Chain*, by rapper KRS-One and artist Kyle Baker.

Finally, a brief mention of the Punisher's 20th anniversary projects. A new Punisher(ess) is introduced in the pages of *Punisher 2099* #19 while, back in time, Frank Castle comes to grips with the old American West in *Punisher: A Man Called Frank*. But, of course, the big news is the scheduled inter-company crossovers. Check out next months' *CVM* for extensive coverage of both the Marvel and DC Punisher/Batman one-shots and the wild and wacky Punisher/Archie project. All titles should prove extremely popular.

We open the DC files for early summer releases with the surfacing of a title featuring the king of the currents. The first issue of *Aquaman* introduces new villain Charybdis, guest-stars Aqualad and brings back Dolphin. With Peter David writing and Marty Egeland (*Freex*) and Brad Vancuta (*Aquaman: Time and Tide*) supplying the art, fans can be assured that this ongoing series will not be watered down!

Elsewhere, DC releases yet another Elseworlds story with *Adventures of Superman Annual* #6. Set in a world under the oppressive rule of aliens, the story introduces the "Super Seven" (Superman, Batman, Wonder Woman, Flash, Green Lantern, Superboy and a mystery seventh hero), a group of heroes intent on overthrowing the alien menace. The "Super Seven" tale, which continues directly into *Superboy Annual* #1, should prove as popular as previous Elseworlds stories.

Things warm up as we near the finale of the "KnightsEnd" saga as all of the Bat-guys play "who gets the Cowl". Check out the upcoming *Azrael* series by Denny O'Neil, Barry Kitson and James Pascoe, the same team putting together *Batman/Punisher: Lake of Fire*.

More DC Picks include: *Judge*

Aquaman ™&© 1994 DC Comics

Dredd, a new ongoing series featuring the exploits of Mega-City One's no-nonsense lawman; *Lobo In The Chair*, a one-shot where the fraggin' one has a bad hair day; *Demon* #50, a special 48-page issue telling the tale of 16th century pirates and a raid on Hell; and an addition to the Vertigo ranks in the form of *Vamps*, a six issue story featuring female bike-riding vampires on a trip down America's Highways.

Last but not least, we give a special mention to *Star Trek: The Next Generation - The Series Finale*, a one-shot adapting the upcoming two hour television event that wraps up the seven year syndicated run of *Star Trek: The Next Generation*. *CVM* #97 will be providing extensive coverage of all Star Trek events including the DC/Malibu crossover. (For further details, see memo on page 7.)

We stay with the Trekkers to give a mention to Malibu's upcoming four-issue miniseries, *Star Trek: Deep Space Nine Hearts and Minds*. The title comes equipped with a "bounceback" sheet which offers special discounts from various Star Trek licensors.

In the realm of Ultraverse, books to look out for include; *The Strangers (Ultraverse Premiere* #4) #13, a 64-page flip book that begins a Strangers/Mantra crossover, and *Prime* #13, a 48-page story that ties in to the upcoming release of Ultraforce.

Finally from their Rock-It Comix imprint, Malibu offers up *Pantera*, a vampiric story based on a treatment by the bands' lead singer, Philip Anselmo.

The book also includes a "Rock-It mini-mag" containing an exclusive interview with the group including photos and text. (Check out the Rock-It Comix article in this issue of *CVM* and our Ultraverse update next month.)

Valiant is in "chaos", but only in so far as they are feverishly working on the company's mammoth all-title, summer "event". "The Chaos Effect" includes all of the Valiant characters and will shake the Valiant Universe to the core. *CVM* will explore the reasoning behind these changes and the possible ramifications of this event in next months issue. In the meantime, check out this months *Triton, Comic Cards & Collectibles* #5 for details on "The Chaos Effect" and an in-depth interview with Valiant editor-in-chief, Bob Layton - on sale now.

Dark Horse adds to their quality line of books with several movie adaptations, including a revamped Marvel title. The former Marvel book, adapting the first *Star Wars* movie, is re-colored by Pamela Rambo, re-covered by Art Adams and re-released as a two issue prestige-format title, *Classic Star Wars: A New Hope*. Other movie adaptations include *The Shadow*, by Micheal Kaluta and Joel Goss, and *Time Cop*, by Mark Verheiden and Ron Randall.

Along with Ultraverse, Comics' Greatest World (CGW) celebrates a one year anniversary. In keeping with the original and innovative dollar books idea from 1993, CGW releases *Will To Power*, a 12-issue weekly title that introduces new character, The Scream. At a dollar a shot, it should be popular.

Topps Comics have several quality titles of their own scheduled for release in June. *Cadillacs & Dinosaurs: Man-Eater* is a three-issue series containing several stories by Roy Thomas and Claude St. Aubin and *Ray Bradbury's Martian Chronicles Special Edition* is a one-shot which includes an adaptation of "The Off Season" by Dell Barras. Both titles should prove popular.

In addition, Topps are set to bring back the "Kirbyverse" with the release of a five issue series entitled *Victory*. The story, by Kurt Busiek, Keith Giffen and Jimmy Palmiotti, brings in a host of Kirby characters including Lady Lightning, Lord Ghast, Silverstar, Ninth Men, Teenagents, Satan's Six and, of course, Captain Victory and the Galactic Rangers. *Victory* also debuts an all-new Kirbyverse hero. According to Topps, the series "redefines and refocuses the Kirbyverse heroes."

Other publisher picks include offerings from Axis, Defiant, Bongo and Lightning. Axis Comics, the subject of an article in this month's *CVM*, are set to pick up *Mike Grells' Shaman's Tears* at issue #3, taking up the book where Image left off. In addition, new titles, *Marcus Arena* and *Power Company* both debut in June. Defiant, with flagship title, *Warriors of Plasm*, introduce new character, Gossamer in issue #11. This issue is particularly important for Defiant fans as it provides a stepping stone to the company's summer crossover, "Schism". Bongo Comics, a recent newcomer to the

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industry, has two milestone events to add to their popular line. *Itchy & Scratchy Comics* #3 begins the three-part crossover storyline, "When Bongo's Collide", which continues in *Simpsons Comics* #5 and concludes in *Bartman* #3, and Radioactive Man dies, only to return as Dark Radioactive Man in *Radioactive Man* #412. Lightning Comics, another recent and popular recruit to the world of comics, celebrates their June releases with *Bloodfire* #0, relating the origin of Brian Reace, and new title, *War Party*, shipping in July. (See memo on page 7 for information on a special Lightning Comics coupon offer in *CVM* #97.)

Finally, as is traditional with "Future Picks", we bring you a list of titles worthy of a glance when they reach the comic book shelves in June: AC Comics open up a three-part "Daughters of Darkness" storyline in *Femforce* #74; Antarctic Press revamp their ninjas with *Ninja High School* #40; Art Spiegelman and Bob Callahan release the 144-page graphic thriller, *Neon Lit: City of Glass* under the Avon Books label; Blackball Comics offer up *Radical Dreamer*, including work by Mark Wheatley; Chaos Comics show off work by Brian Pulido (*Evil Ernie*) and a cover by Greg Capullo with *Lynch Mob* #1; Dagger Comics introduce new character, Slate, in Fred Schiller and Rich Buckler's *Mavericks: The New Wave*; Steve Niles and Brian Clarke contribute work to Fantaco's zombie title, *King of the Dead*; Dark Visions Publishing show off covers by Joseph Linsner and Boris Vallejo with issues #1 and 2 of *Paradox*; Day One Comics launch their superhero book, *Avant Guard: Heroes at the Future's Edge*; Hamilton Comics return after a two year hiatus with *Mighty Morphin Power Rangers*, based on the childrens television series and featuring work by Brett Blevins and Terry Austin; Express Publications release several Zen titles including *Zen Intergalactic Ninja Summer Special: Video Warrior* #1; Now Comics continue their marriage to television with *Married With Children: Kelly goes to Kollege* and *Married With Children 1994 Annual*; Phantom release the techno-fantasy *Trapman*, a 12-issue story based on the Radio drama and featuring work by Peter J. Miele and Paul Fricke; Rob Horan releases former Cry For Dawn title, *Animal Mystic* and Dawn creator, Joseph Linsner's *Drama*, under new publishing house, Sirius; Triumphant combine titles with *The Chromium Man/Prince Vandal* #11/8 and releases the origin issue, *Doctor Chaos* #0; and finally, Viz Comics continue their popular ecological tale with *Nausicaa of the Valley of Wind: Part Four*.

More next month.

DON'T MISS CVM'S CENTENNIAL CELEBRATION (Coming this Fall)

PROPHET GOES S.PLATT???

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Justice is always Black & White

by Buddy Scalera

Black & White ™&© 1994 Art Thibert

Extreme Studios followers will soon find a new action/adventure title that promises to be a slight departure from the shoot 'em up action savored by many comic fans. Although *Black & White* will feature the Extreme trademark of fun and adventure, co-creators Art and Pamela Thibert say that their series will not glorify senseless violence.

The *Black & White* nine-issue preview series began to pop up in February and March in the back pages of Extreme titles like *Supreme*. The three issue miniseries has been solicited for August. It will be written by both Art and Pamela Thibert with Art supplying the penciling, inking and lettering chores.

According to the Thiberts, guns will be more reviled than revered in the fast-paced pages of *Black & White*. Characters who use guns will be shown as weak and cowardly individuals.

"People that use a gun are basically going to be disarmed real easily and get their asses kicked," said Art.

The Thiberts acknowledge that their stance is slightly askew of the norm in comic books, but they stand up for their convictions. They believe that comics, like any other mass medium, can be used to positively or negatively influence people.

"If we can do anything to discourage a kid from bringing a gun to school thinking a gun is cool, then we've done our job," said Art, who plans to incorporate a subtle anti-gun message in his work.

Although a significant portion of Extreme's audience is on the young side, the Thiberts contend that the title is aimed at all readers. The fact that it will have a message to convey does not mean that they plan to craft a nonsensical kiddie book.

Skimming through the pages of any newspaper, it is obvious that there is a notable increase in violence in America. The Los Angeles area in which the Thiberts reside is no exception. They are disturbed by the recent proliferation of crimes committed with guns. *Black & White* intends to highlight society's frustration with the legal and political systems.

This concern for social relevance is not a new thing for comic books. In the 1970s, Denny O'Neil and Neal Adams set important precedents with their thought-provoking *Green Lantern/Green Arrow* series. The short-lived run created ripples with its approach to current

REED, LET'S MAKE THIS EASY ON OURSELVES WE ONLY WANT TO TALK TO YOU ABOUT A MISSION
I DON'T TALK WHEN SOMEONE BREAKS INTO MY OFFICE. SORRY, PAL, NOTHING PERSONAL--
LOOKS LIKE YOU'RE OUTNUMBERED, PRETTY LADY
BUT YOU'RE GOING DOWN!
WHUMP!
OHHH, I'M SOOO SCARED

Black & White #[illegible] layout Art Thiberet

like racism, pollution and feminism. Shortly after DC's *Green Lantern/Green Arrow* success, Marvel took steps to address the increasing problem of drug abuse in *Amazing Spider-Man* #96-98. The story revolved around Harry Osborn, the then son of the Green Goblin, overdosing on pills and nearly dying. As an interesting footnote, the three issues by Stan Lee, Gil Kane and John Romita, were not approved by the Comic Code of America.

Considering the precedents set by classic comics like *Amazing Spider-Man* and *Green Lantern/Green Arrow*, the Thiberts are in good company with their socially conscious endeavor. Although the message is an important one, Pamela explained that *Black & White* will actively avoid a preachy tone. It will not be a dull, public-service announcement. While the series will present an anti-gun message, she said the stories will be, 'your basic action/adventure, blow-em up and bad guys type of comic."

Extreme readers could astutely point out that Black, the male character, totes a gun. While they would be correct in that observation, they'd quickly learn that the gun shoots sleeping darts, not bullets. Meanwhile, White has reflexes and karate skills that allow her to easily disarm her opponents. They are a team with an arsenal of creative alternatives to conventional firearms.

Details like these are at the heart of the spy vs. spy theme of the series. *Black & White* will feature more lies, betrayals and intrigue than you could shake a hidden microphone at. The Thiberts are unabashed mystery and spy lovers. Their passion for the "gray area of justice" in spy thrillers is part of what fuels the *Black & White* theme.

"Everything in society is a shade of gray," observed Pamela. "There is no definite black or white."

Protagonists Black and White, however, feel quite the opposite. They ignore the shades of gray incorporated into conventional justice systems. In their minds, situations are simply black or white. There is no gray area. As ruthless vigilantes, Black and White dole out punishment with uncompromising standards.

One thing that certainly falls outside of the gray area will be the characters opposition to guns. The Thiberts say that they want to present the gun issue with a sense of responsibility, by showing the devastating repercussions of the use of firearms.

"If a bullet goes off it's going to hit something," explained Art. "You're going to see what happens when that bullet does hit something, as opposed to a lot of bullets flying and everyone walking away from it."

Black & White is a dark, gritty spy adventure. It revolves around Black a retired agent of Britain's MI-10, and White, a Chinese business woman in the beer brewing industry. Together they utilize White's martial arts skills and Black's nifty dart pistol to bust heads in this adventure driven series. Pamela notes wryly, "They can't keep their noses out of other people's business."

The exploits of Black and White will bring the team to exotic and intriguing locations. The villains of the book will be crooked business people and other spies. While the Extreme universe is rife with eligible bad guys, the Thiberts will be keeping the pages of *Black & White* relatively mutant free.

"We'll bring in some super powered beings, but not many," explained Pamela, who noted that the stories will be 'less mutant and more human."

Black and White will be portrayed as purely human characters armed with super determination. As vigilantes, they will be working outside the law for the good of society. Guns are often seen as the ultimate weapon in an increasingly aggressive and fearful society. Ironically, Black and White will turn guns against

the wielder, rendering them powerless. They will not resort to gunpowder to settle disputes, but rather they will rely on the art of hand to hand combat and the occasional sleeping dart.

The Thiberts admitted that their ideas are based on their love of good adventures and mysteries. Part of the metamorphosis of *Black & White* stems from Art's love of the Green Hornet/Kato team. According to Art, the characters really took shape after the couple attended a Hollywood auction featuring the props and costumes from the popular 1960s Green Hornet television show.

Clearly the modus operandi of Black and White seem to be modern interpretations of the Green Hornet's stinger gun (no bullets) and Kato's martial arts prowess. (*CVM*'s older television fans will recall fondly that Bruce Lee played the role of Kato.)

As Art Thibert recalled, he was preparing to do work on a project for DC when Rob Liefeld gave him the opportunity to join Extreme for a creator-owned comic. Thibert leapt on the project with vigor and quickly enlisted the support of his wife. At the time, Pamela was working as a technical writer in the aerospace industry.

Pamela quit her job to work full time on *Black & White*. Her portion of the team effort has lead her to do extensive research on spies in order to lend an air of credibility to the series.

"[Art and I] go out to dinner sometimes and we'll just start talking about this stuff and before you know it, we're asking the waitress for paper and pen to write ideas down," explained Pamela.

Art Thibert is one of Extreme's latest market coups. His most notable work was inking for Marvel and DC on titles like *X-Men*, *Uncanny X-Men*, *X Factor* and *Adventures of Superman*. But after more than seven years of inking for popular artists like Dan Jurgens and Jim Lee, Thibert was ready for the creative spotlight.

Black & White will be Art Thibert's first attempt at his own creator-owned property. To fulfill his dream endeavor, Art enlisted the support of his wife as a co-writer and his brother, Anthony, as a promoter.

Art jokes that he tried to keep it all in the family. He also looks at the successes of other husband and wife creators in the industry like the Simonsons and says, "I hope we can fill those shoes. They're pretty influential people."

The Thiberts are optimistic about their future on *Black & White*. Although the title will be released as a three-issue miniseries, if it is well received, it may be picked up as a regular series. Art expressed a preference for the regimen of a monthly title and hoped that readers would agree that *Black & White* will prove deserving.

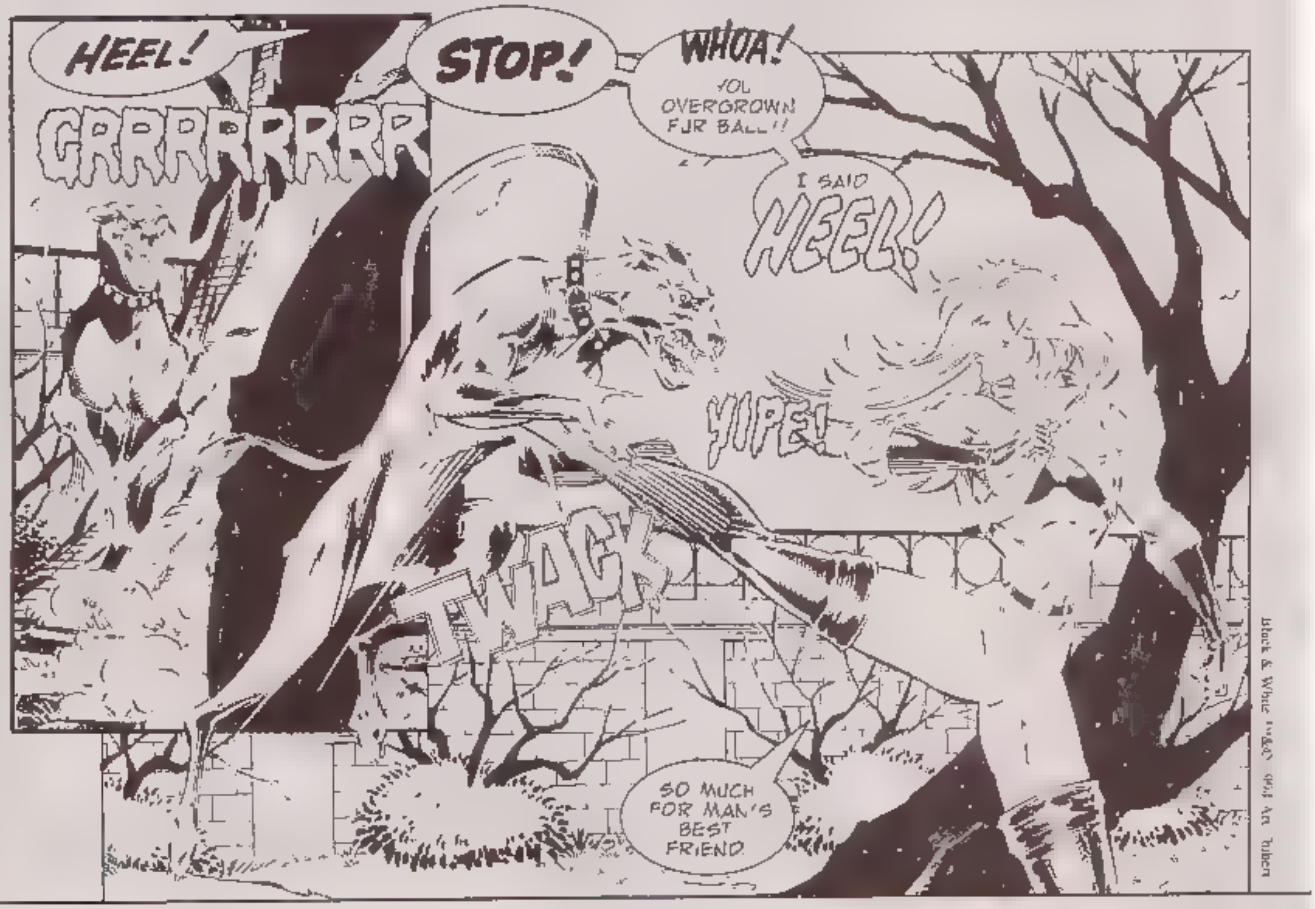
"I like the sequential, month to month stuff, because you can do so much with the characters," explained Art. "You can have the characters grow and progress and change over the course of issues. Also, if you have a monthly that goes on for years, you don't necessarily have to wrap up certain storylines."

The Thiberts are passionate about their work in comics. Although lately many artist and industry leaders have been assailed in the media for their desire to make a quick buck, the Thiberts have faith in their peers.

"[Comic artists] spend 10 to 12 hours a day, sometimes seven days a week [working on comics]," said Art. "If it was just for the money, I don't think people would work that hard on it."

Ultimately, *Black & White* will have stiff competition among the rising tide of exciting new titles.

"*Black & White* will stand for a lot of things. We want our heroes to be true big-time heroes and our villains to be the biggest and meanest," said Art. "*Black & White* is just a good adventure. We hope everyone will give *Black & White* a shot!"



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AXIS & ALLIES

by Jeff Juliard

Question: What do you do after creating a successful comic book?

Answer: This is the late twentieth century, buddy. If you've got any chutzpa worth talking about, you start you're own comic book company.

Cut to March of 1993. Image Comics publishes a new comic. The cover is black but for a gold emblem bearing the name of the book and it's creators. The characters inside are a group of superheroes with an assortment of regulation superpowers. One has super speed; another can make himself invisible; yet another can shift his body into any shape he pleases. The opposition is organized crime lead by a man who can melt his victims' minds.

So what's the big deal?

Nothing except that the book in question, *Tribe*, happens to be the largest selling African American comic in the history of the industry. That means the creators and most of the main characters are African Americans and the book sold a million copies in just one year. After completing a coup of that magnitude it's not surprising that *Tribe*'s creators, Larry Stroman and Todd Johnson, suddenly found themselves faced with the question of what to do next. Starting a company was something that they had dreamed about and it seemed like it was the logical next step in their professional evolution. So that's exactly what they did.

Tribe's artist, Larry Stroman, remembered how the idea for starting a comic company came about.

"We, Todd and I, had talked about the idea of actually starting a company," he said. "Of course at that time, unless you had enough money it was sort of like the impossible dream. So we did a whole year-long promotion, going from city to city, going to conventions and store appearances and every other thing we could possibly do to promote this book."

Stroman, himself, is no new-comer to the comics industry. His career began ten years ago with a move from Boston to pursue a career in comics in New York.

"I got into comics doing some ghost work and a little bit of assistant work for Howard Chaykin on the *American Flagg* book [for First]," he recalled. "From that point on I just slowly did job after job. That eventually led into doing work on *Alien Legion* [for Marvel's Epic line]. I did the majority of the work on that book, which lasted seven years or so, and then I landed a job on *X Factor*. After that I started doing *Tribe*."

Tribe's writer, Todd Johnson is a freshman comic writer but nevertheless is quick to sound the Axis Comics horn for the quieter Stroman. He got into the comic industry when, after meeting Stroman, he was asked to write *Tribe*.

"Basically," said Johnson, "I came from the retail end of the business. I own a comic store in Detroit. When I started going to comic conventions, I met Larry and we became friends. We discussed doing a book together and kicked around a couple of ideas. I broke into the business on an invitation from Larry to write *Tribe*."

For his first writing assignment, Johnson has done quite respectably. A million copies in a year is nothing to scoff at but Johnson hopes that *Tribe* and Axis will do even better than that.

So what's the story behind *Tribe*?

"Basically," explained Johnson, "Tribe is a team based in New York City. They're kind of a hodgepodge of superheroes with various powers that have gotten together pretty much out of necessity. It's not like they have a team headquarters and that kind of thing. They are just a bunch of friends that happen to have powers." Johnson can't hide his enthusiasm for the project either "Did I mention it was good too?"

Tribe's creators are of the same age - 32 - and both profess to be influenced by "everybody." Still, it's hard to imagine two creators with such differing personal backgrounds and personal styles. Stroman is very much the quiet veteran while Johnson plays the dynamic confident newcomer. Despite these differences in experience, the collaboration has been successful. Larry Stroman and Todd Johnson officially launched their new comic company, Axis Comics, at last year's Chicago ComiCon, and as soon as it was out of the box it began to grow.

According to Johnson, their original plans to publish only one book were quickly scuttled by a universally positive reaction from other writers and artists

"We had originally decided to just do *Tribe*," he said. "But, as soon as we announced that we were starting our own company, lots of friends and fellow professionals came right over to say that we should do their books too. Axis has kind of blown into a dozen title company now."

But is there room out there for another twelve titles? Isn't the comic market a little cluttered already? Stroman agreed

"But you know what?" he quipped, "So is the movie industry. Every once in a while movies that are good will stand out. That's all part of competition. Without competition there's really nothing."

"It's a free market," added Johnson

Dethgrip TM&© 1994 Axis Comics

Behind his instinctively self-assured exterior, Johnson was more guardedly optimistic about Axis Comic's future. "The strong will survive and hopefully we're one of them. When the smoke clears, we'll have to see but we plan on putting out quality products."

Tribe began it's life as one of the titles published by everyone's favorite upstart comic company, Image Comics

"We kind of used Image as a bank to start our own company," admitted Johnson. "They were a great bank."

Like many others, Stroman and Johnson left Image after the relationship began to sour. Rumors of bad blood between the book's two creators and the young comic company were not far off the mark. When asked if he had trouble with Image Comics, Stroman chalked the differences up to personality conflicts.

"Everybody has trouble with Image," he said. "But that's more of a personality clash than a business thing. Business-wise, it's just another business to deal with. Personality-wise it's guys doing what they want to do. When too many people get together to do what they want to do there will always be problems."

From Stroman's point of view Image was becoming its own worst nightmare.

"It's funny that now they're doing exactly what it is that they were trying to get away from," he marveled. "I think they've finally come to the conclusion that the big companies were running this way for a particular reason. When they were freelancers, they didn't understand that so they said, 'Hey. We're gonna leave and we're gonna do things our way.' Then what they realized was that there is a lot more involved with running a company than just doing things your way. The end result," he continued, "is that they are slowly becoming exactly what it is that they had left because there's no way of avoiding it. When you

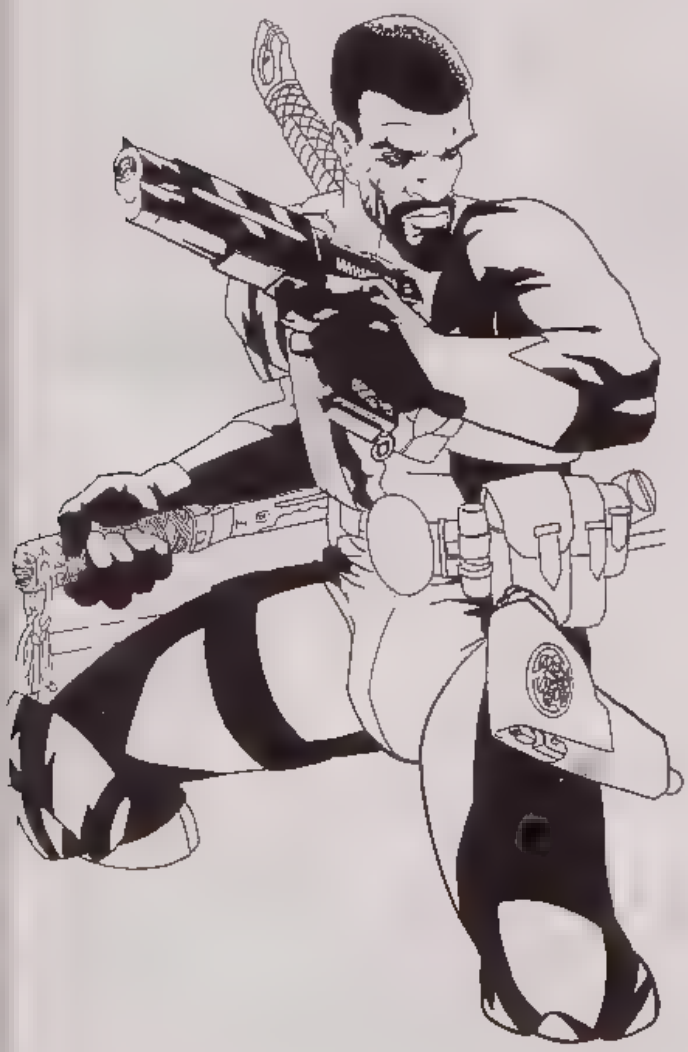
have a company, things have to run a certain way."

That's not to say that running a comics company like a business is bad. In fact, Stroman feels that good business sense is a necessity for success. This practical attitude carries over into Stroman's own plans for running Axis Comics. According to him, Axis will not suffer the malaise of neglect due to unrealistic expectations. "There's nothing you can do about the business," he said. "That's all part of the job. You just grit your teeth and you deal with it. Some days things are going perfectly, other days things don't go so well. One second you're dealing with whether or not a guy is going to turn something in on time, the next second somebody is trying to sue you. It's always something. You have to stay with it though, because if you don't the problems never get solved. When you're not running a business it's very easy to just walk away from stuff when it's not working. We can't just do that now. There are too many people involved and too much responsibility."

Stroman is noticeably skeptical about Image Comics insistence that they are doing well. From his point of view, these claims are nothing more than smoke and mirrors. "That's how companies survive," he said. "You never give the impression that you're not doing well. Nobody would do that."

This pragmatism is also why Axis Comic's line-up of books is so eclectic. There is truly something here for almost everybody from the team lover to the independent label connoisseur. Not only are the titles diverse, but the artistic styles differ widely as well. What they share, however, is a vibrant and aggressively current feel which doesn't look quite like anything else out there. Much of this diversity can probably be traced to both Stroman and Johnson's desires to keep the company away from any stereo-types.

"Most guys who start companies start off with the intention of producing the kind of comics that they personally want to do," explained Stroman. "But you can't really pigeonhole yourself like that. You have to deal with the people who are buying the books. That means sometimes you have another type of book. That's the kind of thing we're trying to do. We don't want to produce just superhero books or just independent odd types of comics. We want to do different things so that different people, when they see our logo, can say, 'that's the company that did such and such a book that I really enjoyed' as opposed to saying 'those are the guys who put out nothing but top-selling superhero comics.'"



Axis Comics may be bringing a lot of hot new titles to the market, but will they be able to get them out on time?

"We're going to be real good about that," promised Johnson.

"That's because the people working for us are *happy* people," added Stroman. "When people are happy, they do their job. You can pay out all the money in the world but in the end, if people are not happy with what they're doing then the money doesn't mean anything."

Although Axis Comics is a relatively new venture, its creators already have a strong sense of direction and purpose. The list of titles and the roster of artists and writers at Axis seems to confirm their optimism. The roll call includes Image alumnus Mike Grell's *Shaman's Tears*, a rebirth of *John Sable: Freelance* by Dick Giordano and *Deth Grip* with scripts by Beau Smith and art by Jim Callahan, formerly with Ultraverse's *Hard Case*.

Javier Saltares, who re-vamped Ghost Rider for Marvel, will contribute *Beasties*; and Richard Case, of Vertigo/*Doom Patrol* fame will do a book entitled *Annie Ammo*. The list goes on: *Quantum* 5, written by Dan Jolly with art by Joe Phillips; *W* from Brian O'connell and Brian McDonald; *Promixis* from Rob Hanes, *Marcus Arena* from Paris Cullins and Robert Hinson and an Eric Dinehart/Shea Anton Pensa collaboration called *Power Company*. Joe Pruett and Andrew Robinson will provide *Seppuka* featuring art by Tim Bradstreet, whose dark-future art has appeared in books by White Wolfe and Mayfair Games; and a very hot newcomer named Joel Thomas will kick in a spectacularly drawn book called *Nightvenger*.

Finally, there will be Kirk Jarvidan and Gary Carlson on *Dark Agents*; *Shelter*, with scripts by Todd Johnson and art by Doug Rice and Hillary Barta, and of course *Tribe*.

There will inevitably be more. The combination of Stroman's experience and Johnson's enthusiasm should provide Axis with the edge that a new comic company needs to succeed in today's market.

One thing is for sure, if enthusiasm could make a company successful, this one would be the biggest in the business.

"We're gonna do as much as we can do," promised Stroman. "Our intention is not to go out there and flood the whole market with just our stuff. We want to do stuff that people are interested in and that they want to see."

Johnson is a little more candid.

"Our message," he asserted, "is to tell the other guys to go on home. We're coming out to play now."

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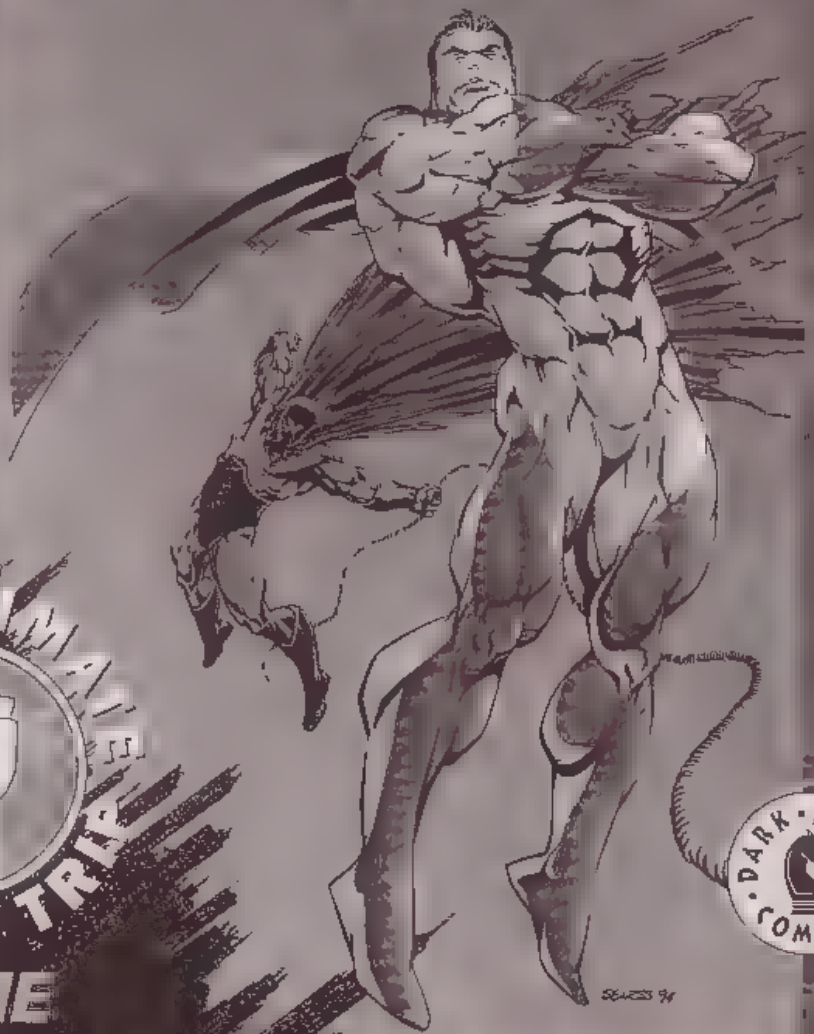

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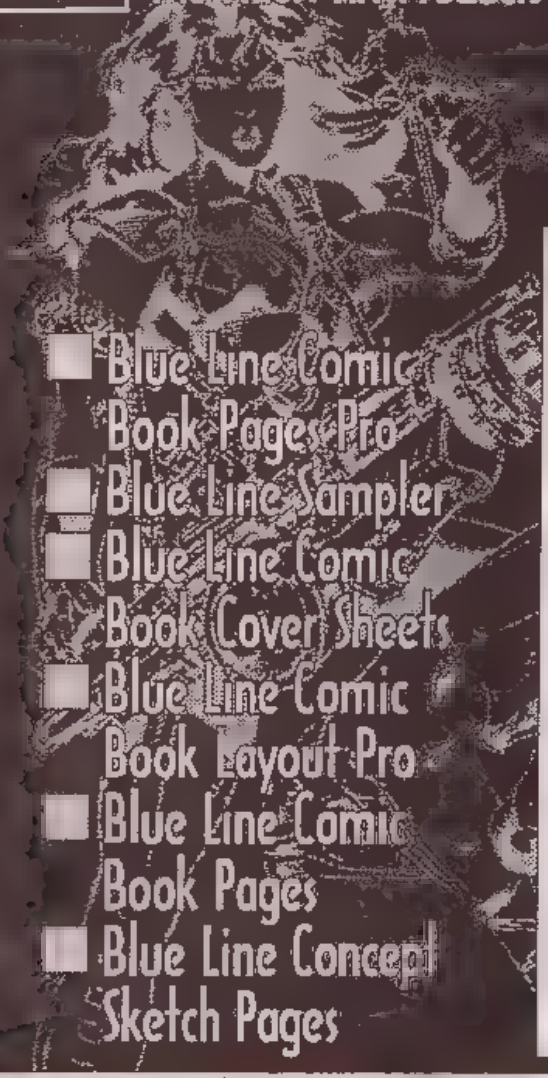

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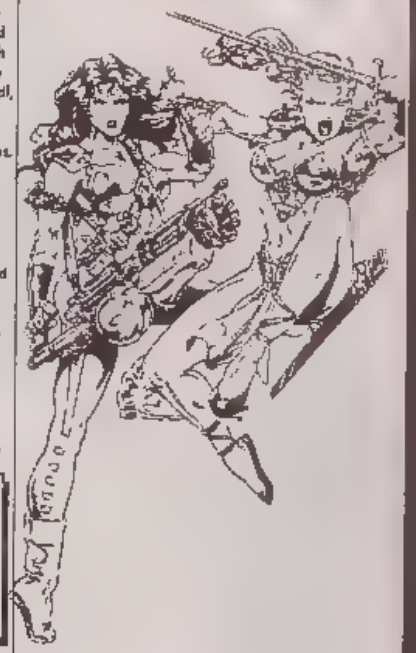

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Ozzy COMIX

The New Face of Music

by Clay Menzik

"They're 'Music for your Eyes!'" said an excited Robert Conte, editor of Malibu Comics' most interesting imprint, Rock It Comix. "They are like new albums - albums of words and illustrations."

Malibu Comics has proved themselves willing to take chances on offbeat projects, and Rock It Comix is another example of this. This imprint is an exciting alternative to other comic books based on rock bands It is the first and only line of comics that are authorized by the bands involved Unlike some rock comic publishers, the titles are professionally made and each have top-notch artwork and writing by some of the most talented people in the industry

"Rock-It Comix are what rock comics should be!" said Conte. "Think of how crisp and clean CD's sound compared to old and scratchy vinyl and you'll see what I mean."

"Being ... a music fan," he continued "I often envisioned what I wanted the perfect rock comic to be - amazing concepts with beautifully illustrated artwork. But more importantly, I wanted to see a true representation of my favorite musicians' visions, something that could not be done in a three minute music video I wanted to delve more into their personalities, to find out what molded them to make the music I appreciated The only comics ever to come close to that ideal were the KISS *Marvel Super Specials*, but they barely scratched the surface "

Rock-It was founded by Jerry Khen and Jack Jacobs. The idea was kicked around the Malibu offices for a short while before getting the go ahead. When Malibu formed a partnership with Gold Mountain Entertainment and International Strategic Marketing, Rock-It Comix was officially born.

Malibu then approached Conte with the position of editor; he eagerly accepted. He has been involved in the comic industry for years, having worked with Revolutionary Comics, Zen Comics, and several self-published projects Though his current position is enjoyable, Conte admits that it is tough work

"As editor I'm responsible for the development of the product of the line This means finding the right artists and writers, and making sure the books are colored [up to standard]. I'm the liaison between the management companies [for the musicians] and I have to make sure they are very happy with the product that's being produced But it's been a lot of fun so far."

Under his guidance, Rock-It Comix has revolutionized rock comic books Not only is Rock-It authorized by the

musicians it features, but it also relies on their direct participation in the creation of the books, from the initial idea to the final product. According to Conte this is quite a challenge.

"The biggest challenge," he explained, "is finding out exactly what the musicians want, in terms of the type of story they want to tell, and making that come to fruition. They come up with different concepts, but we actually execute the basic treatment of what they want. Once the concept is given the okay we find the writer and artist that's suitable for both parties. In other words, we give the musical artists carte blanch in terms of the type of story they want. For instance, some artists want painted artwork, others just want line art. But all the artists have a final say over the project."

Lita Ford, heavy metal's foremost female rocker, is excited that she got to participate in the creation of her book.

"I had a meeting with Malibu, and they showed me some of their work," she remembered. "It is fantastic. They let me go through their catalog and choose the artist I liked and the colors for the book. I got to approve the art work and things like that. I really got to be a part of it.

"Sometimes they'd get something wrong, something minor like the name of a guitar," she added. Then she laughed, "I would go back to them and I'd say, 'Okay this is not right. I look anorexic here! Could you make me not look so anorexic?"

"The bands have been cooperative," said Conte. "Geezer Butler from Black Sabbath and Lita Ford have been very cooperative. They've been doing appearances with us, as well as book signings. Same thing with Ozzy [Osbourne]. He's going to be doing a signing in a few weeks and we're very excited about it."

Each band involved with Rock It Comix has total control over the content of their books and each has their own idea for the stories.

"Metallica and Black Sabbath wanted retrospective stories telling their band histories," revealed Conte. "We gave Lita Ford and Ozzy Osbourne the opportunity to come up with some sort of theme that they wanted to go with. Other bands, like Megadeth and Pantera, wanted completely fictional stories."

Ozzy Osbourne is a retrospective blended in with a fictional tale. In it, Ozzy is trapped between life-and-death, battling demons for his soul. Ozzy decided on this story so he was able to look at his past in a fictional setting and meet up with Randy Rhoads, his original guitar player, who had died over ten years ago. Written by Mike Carey with artwork by Tom Kyffin, this fully painted book contains a 30 page story, as well as an exclusive interview with Ozzy himself.

World Domination, written by Scott Emerson with black and white art by Accelerated DK, is a 26 page story about the members of the alternative band, Low Pop Suicide, and the creation of World Domination Records. The band turns down a deal with Capitol Records and its iron-fisted tyrant, Mr. Mann, because it would have compromised their integrity and music. After walking out of the deal, the band then decides to create World Domination on their own - an organization dedicated to the overthrow of the corporate media conglomerates that control the world music industry. Mr. Mann tries to destroy them but is thwarted at every turn. After fighting a losing battle, he is finally convinced to back the World Domination label, letting the founders have free reign with their music.

"It's all tongue in cheek, sort of a joke," said Dave Allen, Low Pop Suicide bassist and co-founder of World Domination. "I don't know how people would react to it in terms of seeing what independent [record] labels are up against when they sign with corporate labels. There aren't many comics that even approach that issue."

Lita Ford is a 25 page colored comic written by Rolan Mann and drawn by Jim Balent. It comes complete with 17 pages of interviews and photos. In her book, Ford decided to portray herself as a super heroine, where she battles her enemy, the PMRC, and its evil leader, "Libbi Snore." With the help of a magical guitar and her dog, she fights off demons and zombies during a concert.

"I wanted to do something that was sort of outrageous," explained Ford, "and when I think of a comic book, I think of super heroines - people that can do anything that they want to do, like a cartoon character. Bugs Bunny gets his head cut off but it's not a problem. He can always get it put back on."

Metallica is a three-issue mini-series detailing the history of the band. The series is written by James Hudnall and painted by Dave Kendall. Each issue has a fully painted story as well as several pin-ups from additional artists.

While most comic books involve hard work, the artists and writers of the

Rock-It titles have it even tougher. The musicians featured in the books have to be portrayed as realistically as possible - in the way they look, act, and speak. To be as accurate as possible, the artists and writers have to study the musicians, and this involves heavy research.

"I was given plenty of video interviews and a stack of magazine articles," said Hudnall. "I watched and read those, and listened to their albums over and over. I used the video footage to get a feel for how the band members talk and their personalities. From these I got a chronology of their history and then I took the interesting parts of their life and made the *Metallica* book. I wanted to do something that was a documentary but had the feel of a story."

Artist Dave DeVries is faced with the task of painting the up-coming *Megadeth* comic. The story is a fictional adventure featuring Dave Mustaine, singer/guitarist of Megadeth. Mustaine is trapped in another dimension where he must face an evil twin that tries to destroy him. DeVries was given articles, slides, and dozens of photographs to work from.

"The problem is that the photos are just posed photos," explained DeVries. "With a story like this, I might need a photo of Mustaine screaming or singing and those won't work. So I took some videos of them and use the freeze frame to freeze a certain expression to get all the references I need."

Rock-It Comix is unique in that each issue is an oversized, 48 page comic plus a mini-magazine featuring exclusive interviews, photos, fan mail and pin-ups. Selected issues will be polybagged and will include special, limited collectibles, like the "Rock It PIX" (specially designed guitar picks), CD samplers featuring rare, live or unreleased songs, exclusive posters, and even limited gold editions signed by the musicians. With incentives like these, both comic fans and fans of the bands will be interested in the books.

"We want to create a bridge between comics and music that will introduce both groups of fans to the other side," explained Conte. "Meaning, if you're a comic book fan and all you buy is comic books, perhaps you'll try a Rock It book and get into one of these bands. On the other hand, if you just listen to music and collect tour books and magazines, maybe you'll try out a Rock-It book and say, 'Hey! I like comics!' and maybe give them a try. That's what we're hoping to do."

As part of their aggressive marketing strategy, Rock-It Comix will be distributed to the direct market, along with newsstands, record stores, and concert venues. "I think that selling these books at concerts is great," declared DeVries. "There will be a stadium full of fans that might plunk down money for them as opposed to someone being in a comic shop where there are hundreds of comics to choose from. At a concert, someone will see the program and the comic, and they might buy both. There's less competition and more of a direct fan involvement."

Three out of the four books published by Rock-It deal with heavy metal artists, and there are more on the way featuring Pantera, Black Sabbath, and Megadeth. The reason is that heavy metal music is easily paired with comic storylines and art.

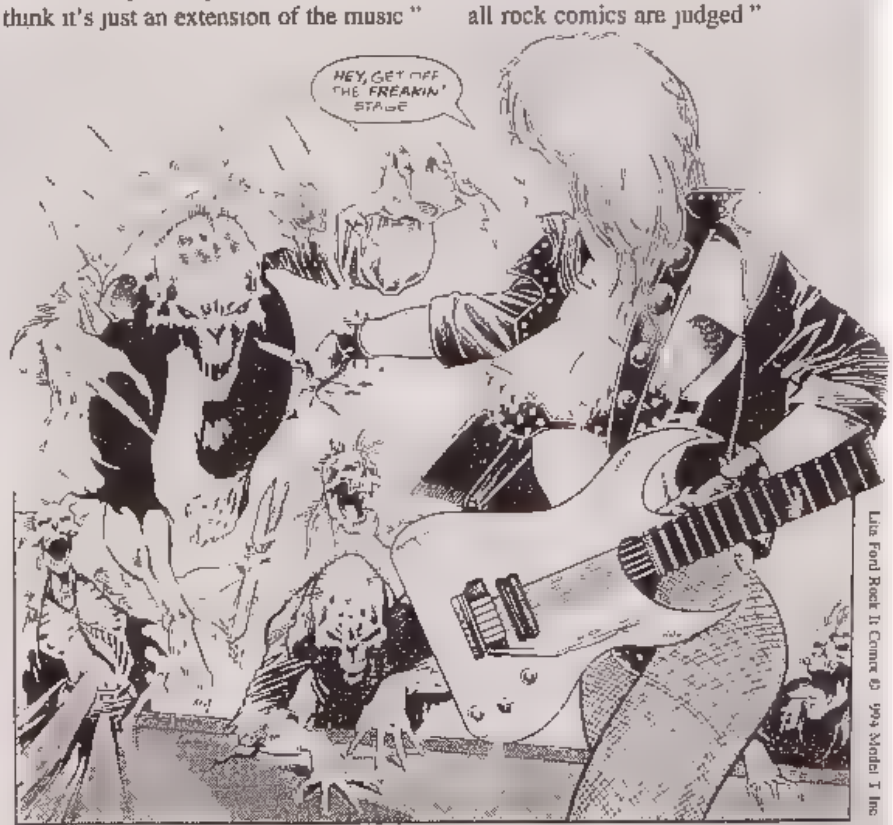
"Right now - demographically speaking - more heavy metal fans buy comic books," revealed Conte. "They are more into that type of thing, more so than fans of any other form of music."

Geezer Butler agrees that metal heads have much in common with comic fans. "I know that a lot of kids that are into heavy metal collect comics, said Butler. "Every comic shop that I go to there's always heavy metal kids there. I think it's just an extension of the music."

Dave DeVries points to the strengths of the heavy metal/comic connection. "Look at Iron Maiden," he exclaimed. "They're not part of Rock-It, but their imagery is fantastic. All heavy metal people kind of share a fascination with that. The bands translate well to comics because they have a real theatrical presence. Look at Ozzy Osbourne and consider transferring him into a comic book compared to Bryan Adams. Heavy metal lends itself to comics - it's all inter-related."

Though Rock-It Comix focuses primarily on heavy metal bands, it has other projects spanning the spectrum of music. "We want to do all types of music," revealed Conte. "We're going to be doing some classic rock books like Santana, Yes and the Doors. We're also doing a hip hop group - The Pharcyde. We want to be able to experiment and do different types of things."

The interactive nature of the Rock-It Comix line of books is seen by Malibu as a revolutionizing factor in the rock comic industry. They hope that the direct involvement of the musicians will provide the reader with an insight into the true nature of the bands. In the words of Robert Conte, "Join me and witness the next phase in comics and music history where there are no boundaries. Join me for the ... series which is destined to become the standard by which all rock comics are judged."



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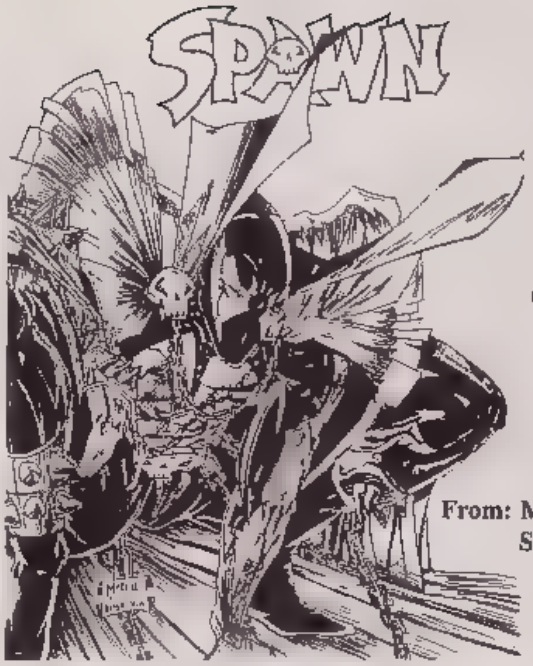
Entries must be received and postmarked by June 1, 1994.

C.V. GIVEAWAY

WIN SIGNED COPIES OF ART THIBERT'S BLACK & WHITE

CVMail



CVMail Pick

From: Mike Morello
Stratford, CT

Dear Brian,

In your issue #91 I read how McFarlane "yessed" the hell out of DC on their Batman/Spawn crossover, and also how proud he was that his Spawn/Batman crossover was priced cheaper, with more pages.

Is this guy for real? What a degrading, ridiculous story "War Devil" was! Degrading because Spawn got his ass kicked by a guy who wasn't even Batman! And, ridiculous because it reminded me of *The Night of the Living Dead*. What crap! Guaranteed McFarlane loses a lot of Spawn fans with that book!

Ex-Spawn Fan
Joe Swirney
Binghamton, NY

Dear Joe,

Boy, you're the first guy we've heard from that was upset by the Spawn/Batman thing. I thought it was kind of cool! Let's hear from other CVMail readers with their opinions on the big crossover.

Democratic Guy Bri

Dear Brian,

Is it true that you're the best looking man in the comics industry?

Nancy Kerrigan
Hollywood, CA

Dear Nancy,

Yes, it's true. It's also a fact that I carry the biggest club in the business, if you know what I mean.

Handsome Guy Bri

Dear Brian,

I Just finished reading your January 1994 issue of *CVM* and I want to tell you that I thoroughly enjoyed it! Why? Because I am a big fan of the animated Batman and I collect everything I can get my hands on that has Bruce Timm's rendering of the Caped Crusader on it. When I went to a local comic shop your magazine stood out on the shelf because of the larger than life Batman art featured on the cover. I was very excited to find a feature article including an interview with Paul Dini. It was a great read and I feel that the interview could not have been done better A big thank you to Mr. Neil Hansen for such a fine article!

I was also very excited to find a Batman poster bound in the center of your magazine. The art is great and in my opinion the poster deserves to be framed and displayed in a prominent place in my Batman collection. Which brings me to a request:

Can you make a couple of copies available to me that have not been bound into your magazine? I would love to have several so that I can frame the full poster as well as each "model sheet" individually. I will be more than happy to pay for these posters if they are available.

I hope that my request is not too much to ask and I look forward to your reply. Keep up the good work, and kudos to a great issue #89 of *CVM*.

Eric Reynolds
Southlake, TX

Dear Eric,

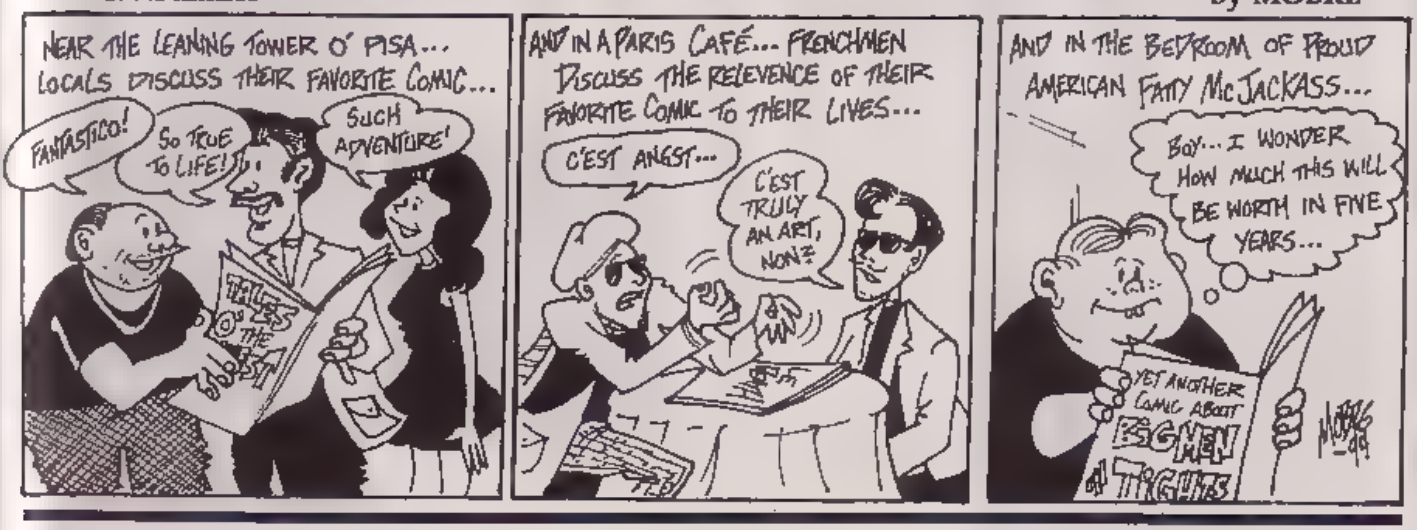
Thanks for the kind words regarding our feature articles; I've passed along your compliments to Neil, and he was very gratified that you enjoyed his work so much.

As for your poster request, I'm sorry, but we can't help you. We only print as many posters as we print *CVM*'s, and as a result there are no extra posters.

We can, however, send out autographed Glamour Shot photos of the Lovely Louis "Porkrind" Porter, Jr, and there are also some very scary snapshots of Advertising Director John Laub eating lunch on the beach, but I think there's probably some federal regulations against mailing photos like that.

Photo Pandering Guy Bri

C.V.Funnies **by MOBRE**


NEAR THE LEANING TOWER O' PISA... LOCALS DISCUSS THEIR FAVORITE COMIC...
FANTASTICO!
SO TRUE TO LIFE!
SUCH ADVENTURE!
TALES O' THE GLOBEST
AND IN A PARIS CAFÉ... FRENCHMEN DISCUSS THE RELEVENCE OF THEIR FAVORITE COMIC TO THEIR LIVES...
C'EST ANGST...
C'EST TRULY AN ART, NON?
AND IN THE BEDROOM OF PROUD AMERICAN FATTY McJACKASS...
BOY... I WONDER HOW MUCH THIS WILL BE WORTH IN FIVE YEARS...
YET ANOTHER COMIC ABOUT BIG MEN AT TIGHTS

C.V. Gallery

D.S. Villavos
Gardena, CA

TOP 100

This top 100 comics list is compiled by Diamond Comics Distributors.

RANK	TITLE	ISSUE #
1	X-MEN	33
2	SPAWN	21
3	UNCANNY X-MEN	313
4	SUPERMAN/DOOMSDAY: HUNTER/PREY	1
5	SUPERMAN/DOOMSDAY: HUNTER/PREY	2
6	ACTION COMICS	700
7	WILDC.A.T.S.	10
8	WOLVERINE	82
9	ADV OF CYCLOPS & PHOENIX	2
10	X-MEN UNLIMITED	5
11	X-FORCE	35
12	SUPERMAN	90
13	UNCANNY X-MEN ANNUAL	18
14	AMAZING SPIDER-MAN	390
15	ADVENTURES OF SUPERMAN	513
16	DETECTIVE COMICS	675
17	SUPERMAN: MAN OF STEEL	34
18	X-MEN 2099	9
19	SPIDER-MAN (COLL. EDITION)	46
20	CYBERFORCE	4
21	X-FACTOR	103
22	BATMAN	508
23	BEAVIS & BUTT-HEAD	4
24	WEB OF SPIDER-MAN	113
25	ROBIN	7
26	GEN [13]	3
27	SPECTACULAR SPIDER-MAN	213
28	INCREDIBLE HULK	418
29	CABLE	12
30	BATMAN: SHADOW OF THE BAT	28
31	STORMWATCH	9
32	GREEN LANTERN	53
33	BATMAN: LEGENDS OF THE DARK KNIGHT	61
34	NEWMEN	1
35	PROPHEY	6
36	VENOM: THE MACE	2
37	SPIDER-MAN	47
38	SAVAGE DRAGON	10
39	SUPERBOY	5
40	STAR WARS: DROIDS	1
41	KINDRED	2
42	SPIDER-MAN 2099	20
43	GHOST RIDER	50
44	GHOST RIDER 2099	2
45	SUPERMAN ANNUAL	6
46	EXCALIBUR	78
47	CATWOMAN	11
48	FANTASTIC FOUR	389
49	AVENGERS	375
50	BATMAN	61
51	SPIDER-MAN/X-FACTOR SHADOWGAMES	2
52	BATMAN ANNUAL	18
53	BARTMAN	2
54	DETECTIVE COMICS ANNUAL	7
55	BRIGADE	9
56	TEAM YOUNGBLOOD	8
57	DAREDEVIL	329
58	STEEL	5
59	BATMAN	5
60	BLOODSTRIKE	10
61	RADIOACTIVE MAN	216
62	SUPREME	12
63	REN & STIMPY	19
64	THOR	475
65	WHAT IF?	62
66	PACT	2
67	SIN CITY: A DAME TO KILL FOR	6
68	LOBO	6

X-Men ™&© 1994 Marvel Entertainment Group

RANK	TITLE	ISSUE #
69	SILVER SURFER	93
70	DREADSTAR	1
71	CONAN THE ADVENTURER	1
72	BLACKWULF	1
73	SPIDER-MAN CLASSICS	15
74	X-O MANOWAR	30
75	CAPTAIN AMERICA	428
76	HUNTRESS	1
77	ARMORINES	2
78	FREAK FORCE	5
79	SECRET WEAPONS	11
80	X-MEN ADVENTURES SEASON II	5
81	VENGEANCE OF VAMPIRELLA	1
82	TUROK, DINOSAUR HUNTER	13
83	HARBINGER FILES: HARADA	1
84	RUNE	4
85	WAR MACHINE	3
86	FORCE WORKS	4
87	LOBO A CONTRACT ON GAWD	3
88	BLOODSHOT	18
89	IRON MAN	305
90	DOOM 2099	18
91	PUNISHER 2099	17
92	NEW WARRIORS	48
93	MARVEL TALES	285
94	MADMAN COMICS	1
95	WEB OF SPIDER-MAN ANNUAL	10
96	GHOST RIDER/BLAZE: SPIRITS OF VENGEANCE	28
97	FANTASTIC FOUR ANNUAL	27
98	BLOODSHOT YEARBOOK	1
99	SOLAR, MAN OF THE ATOM	35
100	PUNISHER	91

TOP 100

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54	SANDMAN	61
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95	THUNDERSTRIKE	9
96	RUNE	4
97	LOBO: A CONTRACT ON GAWD	3
98	FANTASTIC FOUR ANNUAL	27
99	MADMAN COMICS	1
100	VANGUARD	7

C.V.MOVERS

Retailers from across the United States and Abroad, report on the state of the comic book market .

ATTENTION

CVM is looking for new regional reporters in North Central, South Central, North Western, Canada, and International areas. All interested shop owners should contact:

Louis Porter, Jr.
c/o Regional Reporter
15 Danbury Rd.
Ridgefield, CT 06877

NORTH EAST

Steven Zuccaro
Zoovie's Comics and Cards
Orangeburg, NY

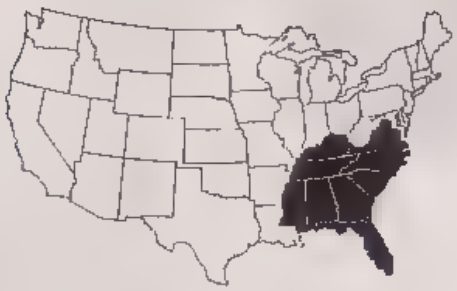
DC *Green Lantern*, *Superman*, and *Batman* dominate DC sales. Related titles such as *Steel*, *Superboy*, and *Catwoman* continue to do well also. Everyone walking in the store has reserved *Batman/Spawn*, as well as the *Superman/Doomsday* rematch. Keep an eye out for the DC/Milestone crossover in May, it could be a sleeper

MARVEL As if *X-Men* didn't sell enough copies as it is, the marriage of Scott and Jean has everyone going mutant crazy. New and back issues of all *X-Men* and related titles are selling before they can be restocked. Other titles selling well each month include: *Spider-Man*, *War Machine*, *Beavis & Butt-Head*, *Wolverine*, and *Fantastic Four*. Sabretooth, Thanos, and Gambit deserve their own regular titles. *Nova*, *Darkhawk*, and *Silver Sable* do not.

OTHER PUBLISHERS Bravo for Bravura! So far all Bravura titles have been great, resulting in big sales. Malibu is also doing well with its Ultraverse line, as many of their titles sell out on a regular basis. Look for Harris' *Vengeance of Vampirella* to be hot. Valiant comics have taken a nose-dive, selling mostly to die-hard fans. *Gen*[13] and *Spawn* are red hot. Anyone who has not checked out *Nightcry* published by Jo "Cry For Dawn" Monks should do so right away. Everyone who has purchased it is asking for more. With the exception of the *Good Guys*, Defiant is picking up steam with the release of *War Dancer*

Top Ten Comics
NOT SUBMITTED

SOUTH EAST



Lee Bissonnette
Cloak and Dagger Comics
Daytona Beach, FL

DC While DC sales continue to remain steady, they have used their backbone titles to spin off titles of equal success. *Catwoman* and *Robin* have sold well, partially thanks to the popular "Knightfall". *Steel*, *Superboy*, *Supergirl*, and the eagerly awaited Doomsday mini-series have followed in their parent titles' footsteps, selling well and entertaining the reader. *Green Lantern* #48-50 were excellent, but following issues show no strength yet. The *Zero Hour* issues are an excellent place for new readers to jump on.

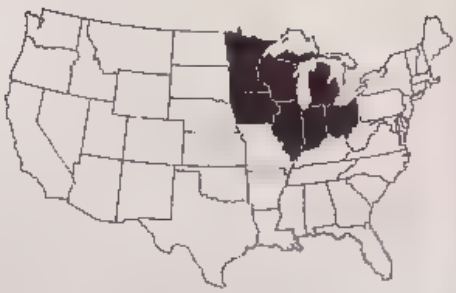
MARVEL Marvel has shown that they can fight back. With strong revamps of old favorites: *Daredevil*, *Fantastic Four*, *Doctor Strange*, and *Ghost Rider*, they have showed their fans they know how to write solid stories. *Beavis & Butt-Head* and *Ren & Stimpy*, although predictable in their popularity, have astonished us with just how fast they sell out. *Wolverine* has picked up with amazing resilience, while *Punisher* "Suicide Run" is a cop-out

OTHER PUBLISHERS Bravura and Legends are giving readers what they want: pure entertainment. Clear art and concise storyline have attracted readers to what comics should be. *Bone* sells well, and the card set is eagerly awaited. *Grendel* is not doing as well as it should, due to its inaccessibility to the Image fandom. Ultraverse is selling well, particularly early issues and new titles. The same goes for Valiant, whose newer titles are strong, while older books need a boost in story strength. Image keeps on selling with powerful books like *Gen*[13], *Supreme*, *Spawn*, *Savage Dragon*, and *Youngblood*. *The Pact* did not go over well. However, the "Images of Tomorrow" (#25's printed two years early) proves that Image is getting down to business.

Top Ten Comics

1. Sin City
2. Spawn
3. X-Men
4. Gen[13]
5. 'Breed
6. Rune
7. Prophet
8. Fantastic Four
9. Superman
10. Catwoman

NORTH CENTRAL



Carl Bonasera
All-American Comic Shop, Ltd.
Evergreen Park, IL

DC *Green Lantern* #48-50 have performed at triple expectations. As of this writing we're still waiting for #51 so we'll see if the madness continues. Even the most loyal readers are sick of the new Azrael Batman and all Batman titles are suffering because of it. Superman sales and recent back issue demand have only lost a bit of steam. Unfortunely, many of the new Superman fans cannot fathom that *Superboy*, *Steel* and *Supergirl* were created for them. Wonder if the $4.95 price tag on *Doomsday/Superman* will scare them away. Vertigo & Milestone have slowed, and I'm afraid they might be over-extending them.

MARVEL Marvel fans are very price conscious. The raise to $1.50 on regular titles and especially the raise to $1.95 on the supposedly upscale books will hurt them.

Kids will drop what they can't afford, and adults, who no longer perceive them as a bargain, will venture into the independents. *War Machine* #1 and 2 performed well. *Fantastic Four*, No-Adjective Spidey, *Namor* and *New Warriors* are up. Everything else is down. Late 70s and all 80s back issues featuring core characters are doing well. Silver Age books have slowed.

OTHER PUBLISHERS Bravura is a hit. We underestimated the appeal to both Ultraverse collectors and older fans of the name creators. Valiant has found it's mark and starting to pick-up again. Ultraverse is slowly picking up steam and back issues are starting to move as people realize the numbers of all titles are low and still Ultra-collectable. Everything at Image, except *Spawn* (which is slowing) and the Jim Lee titles, is dead. Many of our Image sales are single book sales to people we never see again. If these people aren't true collectors, these books will be impossible to move as back issues. Legend hopes to perform well for the same reason as Bravura.

Top Ten Comics

1 X-Men
2 Uncanny X-Men
3 Superman
4 Adventures of Superman
5 Action Comics
6 Superman: Man of Steel
7 Batman/Spawn
8 Superboy
9 Wolverine
10 War Machine

NORTH WEST

Ron Bendzinski
Delight Comics
Lynnwood, WA

DC DC's *Batman/Spawn: War Devil* is flying off the shelves better than anticipated, probably due to its preceeding publicity. All Batman titles are constantly strong despite the February slump due to small shipments and bad weather days. *Catwoman* sales continue to climb and I don't believe anyone stocked enough *Green Lantern* #50. Superman titles are slowing somewhat with the new spinoff titles decreasing noticeably. Our Vertigo sales are rising steadily which I'm personally happy with.

MARVEL All X-titles are very strong and *Amazing Spider-Man* #388 is selling well after its long awaited arrival. *Beavis & Butt-Head* is blowing out the doors despite any concerned parents and our copies of *Marvels* last, at best, one week. Venom books continue to slow

OTHER PUBLISHERS *Simpsons!* These books are exceedingly popular. Image is still hit and miss with its main titles selling strongly, while spinoffs trickle. Dark Horse retains a firm hold on the market while Ultraverse and Valiant are slipping. We could see someone following Innovation, Millennium, and others before long. Defiant-who?

Top Ten comics

1 Batman/Spawn: War Devil
2. Spawn
3 Uncanny X-Men
4. Wolverine
5 Beavis & Butt Head
6. Gen[13]
7. Bongo Comics
8 Catwoman
9 Green Lantern
10. Batman titles

SOUTH WEST

Jennifer Eckhardt Schreiber
All About Books & Comics
Phoenix, AZ

DC The new Green Lantern storyline is still doing well with many people waiting with anticipation for *Green Lantern* #51. "Emerald Twilight" sold out as did the trade paperback. Kudos to DC for getting the trade paperback as quickly as they did. Batman and Superman titles are beginning to slow down but they are still the best sellers from DC. *Swamp Thing* has been selling out thanks to its new direction, and *Sandman* and *Hellblazer* are also top sellers. The *Books of Magic* series should do very well.

MARVEL X-titles are still the best selling regular books from Marvel, with the wedding issue becoming an instant sellout. *Captain America* has been a surprise with current issues selling extremely well. Most of the other mainline titles are holding steady or dropping slightly. *Beavis & Butt-Head* #1 is doing phenomenally well, but #2 and #3 have slowed.

OTHER PUBLISHERS This is where we have had the biggest jumps. *Spawn* and Homage Studios titles are the only titles moving from Image. The Ultraverse books have finally found their niche. *Mantra* and *The Strangers* are the strongest sellers. Both the creator-owned lines from Malibu and Dark Horse are selling remarkably well, thanks to the wealth of talented, long time creators. *Bone* is still picking up steam, and watch out for *Madman* from Dark Horse to be the next critically acclaimed book. Then all we need is for Martin Wagner's *Hepcats* to be "discovered", and I'll be happy.

Top Ten Comics

NOT SUBMITTED

CANADA

Glen Huminek
Legends of the Game
Toronto, Ontario

DC The Return of Doomsday!!! If this doesn't sell, what will!? How about the winding down of Knightquest and the beginning of "KnightsEnd" If that doesn't make a retailer smile how about the goings on in the Superman titles, Luthor seems to have lost his hair again, is his mind next? Of course we can't forget *Action Comics* #700 another DC Milestone.

MARVEL If you haven't been following the Spider-Man titles you might think to check out the goings on with the Parkers. times are a-changing. There is another major Marveldom wedding taking place in the Incredible Hulk #418. If you like a lot of heroes and villains, don't miss this one.

OTHER PUBLISHERS Image, over the course of the past six months, has seen a steady decline in sales. Get your stuff together boys, people are losing faith in you. Malibu's Ultraverse is doing well, with *Prime* leading the way. This is one of the best written and drawn books out there today. I really believe that Continuity is sliding into oblivion. Valiant is still the premiere independent comic company showing relatively strong sales on most titles.

Top Ten Comics

1 X-Men
2 Superman
3. Batman
4. Doomsday/Superman
5. Spider-Man
6 Lobo
7 Spawn
8 Sandman
9 Prime
10 Incredible Hulk

ARTIST AND WRITERS ABBREVIATIONS

Abel, Jack	JA	Broome, Matt	MtB	DeMulder Kim	KDM	Grant, Alan	AlG	Katz, Jack	JKz
Abell, Dusty	DAb	Brothers, Hernandez	HB	DeZuniga, M.	MDb	Grant, Steve	StG	Kavanagh, Terry	TKa
Abnett, Dan	DAn	Brown, Bob	BbB	DeZuniga, Tony	TD	Grau, Peter	PGr	Kelly, Walt	WK
Abrams, Paul	PIA	Browne, Dick	DkB	Diaz Paco	PaD	Green, Dan	DGr	Kennedy, Cam	CK
Adams, Art	AAd	Brunner Frank	FB	Dillin Dick	DD	Greene, Sid	SGe	Keown Dale	Dk
Adams, Neal	NA	Bryant, Rick	RkB	Dillon, Glyn	GlD	Grell, Mike	MGr	Kerschl, Karl	KIK
Addeo, Stephen	StA	Buckingham, Mark	MBu	Dillon, Steve	SD	Griffith, Bill	BG	Kesel Barbara	BKs
Adkins, Dan	DA	Buckler Rich	RB	Dilko, Steve	SD	Griffiths, Martin	MGs	Kesel Karl	KK
Adlard, Charlie	CAd	Budget, Greg	GBu	Dixon, Chuck	CD	Grindberg, Tom	TGb	Kieth Sam	SK
Albano, John	JAo	Bugro, Carl	CBu	Dixon, John	JDx	Gross, Peter	PrG	King, Hanniba	HbK
Albrecht, Jeff	JAl	Bulanadi, Danny	DBl	Dobbyn, Nigel	NiD	Grossman, R.	RGs	Kinsler Everett R.	EK
Alcala, Alfredo	AA	Burgard Tim	TmB	Dodson, Terry	TyD	Gruenwald, Mark	MGu	Kirby, Jack	JK
Alcazar, Vincent	VAz	Burke Fred	FBk	Doherty Peter	PD	Grummett, Tom	TG	Kishiro Yukito	YuK
Alexander Chris	CAx	Burns John	JBn	Dominguez, Luis	LDz	Guardineer, Frank	FG	Kitson, Barry	BKi
Allbaster, Jo	JoA	Burns Robert	RBu	Doran, Colleen	CDo	Guay, Rebecca	RGu	Kobasic, Kevin	KoK
Allred, Michael	MiA	Burroughs, W	WBu	Dorey, Mike	MDo	Guice Jackson	JG	Kolins, Scott	Sck
Alstaetter Karl	KIA	Buscema John	JB	Dorman Dave	DvD	Guichet, Yvel	YG	Krenkel, Roy	RKu
Amendola, Sal	Sal	Buscema, Sal	SB	Drake, Stan	SDr	Gulacy, Paul	PG	Kngstein, Bernie	BK
Amaro, Gary	GyA	Busiek, Kurt	KBk	Dresser Larry	LDr	Gustovich Mike	MG	Kubert, Adam	AKu
Ammerman, David	DvA	Butler Jeff	JBt	Drucker Mort	MD	**Ha, Gene**	GeH	Kubert, Andy	NKu
Anderson Bill	BAn	Butler Steve	SBt	DuBerkr Randy	RDB	Hall, Bob	BH	Kubert, Joe	JKu
Anderson, Brent	BA	Byrne John	JBy	Duffy, Jo	JDy	Halsted, Ted	TeH	Kupperberg, Paul	PuK
Anderson, Murphy	MA	**Calafiore, Jim**	JCf	Dumm, Gary	GDu	Hama, Larry	LHa	Kurtzman Harvey	HK
Andriola, Alfred	AlA	Caldes, Charles	CCa	Doursema Jan	JD	Hamilton, Tim	TH	Kwitney Alisa	AaK
Andru Ross	RA	Callahan Jim	JiC	Dwyer, Kieron	KD	Hamner, Cully	CHm	**Lago, Ray**	RyL
Aparo, Jim	JAp	Calnan, John	JCa	**Eaton, Scott**	SEa	Hampton, Bo	BHa	Lanning, Andy	ALa
Althorp, Brian	BAp	Cameron, Lou	LC	Edlund, Ben	BEd	Hampton, Scott	SHp	Lansdale, Joe	JLd
Aragones, Sergio	SA	Campenella, Robert	RbC	Eisner, Will	WE	Hannigan Ed	EH	Lapham Dave	DL
Ashe, Edd	EA	Campbell, Stan	StC	Elder, Bill	BE	Hanna, Scott	SHa	Larkin,Bob	BLr
Austin Terry	TA	Capullo, Greg	GCa	Elias, Lee	LE	Harras Bob	BHs	LaRocque Greg	GrL
Avison, Al	AAv	Cardy Nick	NC	Elliot, D.	DE	Harris, Tim	THa	Larroca Salvador	SvL
Ayers, Dick	DAy	Carpenter Brent D	BDC	Ellison, Harlan	HaE	Harris, Tony	TyH	Larsen, Erik	EL
Bachalo Chris	CBa	Carrasco Dario	DoC	Emberlin Randy	RyE	Harrison Lou	LuH	Lashley Ken	KeL
Badger Mark	MBg	Carter Joe	JC	Englehart, Steve	SE	Harrison Simon	SHn	Lavery Jim	JLv
Bagley Mark	MBa	Case Richard	RCa	Ennis, Garth	GEn	Hart Ernest	EHt	Lawlis Dan	DLw
Baikie, Jim	JBa	Castellanata, Dan	DaC	Epting, Steve	SEp	Hathaway, Kurt	KtH	Lawrence Terra	TLw
Bailey Bernard	BBa	Chadwick, Paul	PC	Erskine, Gary	GEr	Haynes, Hugh	HH	Lawson Jim	JmL
Bair Michae	MB	Chan Ernie	ECh	Erwin, Steve	StE	Hazlewood, Douglas	DHz	Layton, Bob	BL
Baker Kyle	KB	Chang, Bernard	BCh	Esposito, Mike	ME	Heath Russ	RH	Leach, Garry	GL
Baker, Matt	MB	Charest, Travis	TC	Estrada, Ric	RE	Hebbard, Robert	RtH	Leach, Rick	RkL
Balent, Jim	JBa	Chase, Bobbie	BCe	Evans, George	GE	Heck, Don	DH	Lee Jae	JaL
Barks Carl	CB	Chaykin, Howard	HC	Everett Bill	BEv	Henry, Flint	FH	Lee Jim	JLe
Baron, Mike	MBn	Check Sid	SC	Ewins, Brett	BEw	Herman, Jack	JH	Lee Stan	StL
Barr Mike	MtB	Chen, Mike	MCh	Ezquerra Carlos	CE	Hempel, Mark	MaH	Leeke Mike	MLe
Barreiro Mike	MkB	Chen, Sean	SCh	**Fabry, Glenn**	GF	Herrera,Ben	BHr	Leialoha Steve	SL
Barreto, Ed	EB	Chestney Lillian	LCh	Fago, Al	AFa	Hester Phil	PhH	Leon, John Paul	JPL
Barras, John	DBs	Chiarello, Mark	MCo	Farmer, Mark	MFm	Hewlett, Jamie	JHw	Leonardi Rick	RtL
Barry Dan	DBa	Chichester D G.	DGC	Fegredo Duncan	DFg	Hibbard, E E.	EHi	Levins, Rik	RLe
Batista Chris	CsB	Chiodo, Joe	JCh	Feldstein, Al	AF	Hickenton John	JHk	Lieber Larry	LLb
Battlefield, D	DB	Christopher Tom	TmC	Fina, Lou	LF	Higgins, Graham	GHi	Liefeld, Rob	RLd
Beauvais, Denis	DB	Choi, Brandon	BCl	Fingeroth Danny	DFr	Higgins, John	JHl	Light e Steve	SLt
Beeston John	JBe	Chua, Ernie	Chu	Finnocchiaro, Sal	SF	Hilch, Bryan	BHi	Lim Ron	RLm
Belardinelli, M	MBe	Churchhill, Ian	IaC	Fleisher, Michael	MFl	Hobbs, Bill	BlH	Livingstone R	RLv
Bell, Bob Boze	BBB	Cirocco, Frank	FC	Flemming, Homer	HFl	Hoberg Rick	RHo	Lloyd David	DvL
Bell, George	GBl	Citron Sam	SmC	Foreman, Dick	DiF	Hoffer, Mike	MkH	Lobdell Scott	ScL
Bell Julie	JuB	Claremont, Chris	CCl	Forte John	JF	Hogarth Burne	BHg	Locke Vince	VcL
Benefiel, Scot	ScB	Clark Mike	MCl	Fenton, Gerald	GFo	Hopgood, Kevin	KHd	Lopez,Jose	JL
Bennett, Richard	RtB	Clark Scott	ScC	Fosco, Frank	FFo	Hoover, Dave	DHv	Lopresti, Aaron	AaL
Benson, Scott	StB	Cockrum, Dave	DC	Fox Gardner	GaF	Horie, Richard	RHe	Loupre Dave	DLp
Berger Charles	ChB	Colan, Gene	GC	Fox, Gill	GFx	Howell, Rich	RHo	Lowe John	LoW
Bernstein, Robert	RbB	Colby, Simon	SCy	Fox, Matt	MF	Hughes, Adam	AH	Lubbers, Bob	BLb
Biggs, Geoffray	GB	Cole, Jack	JCo	Franchesco	Fso	Hudnall, James	JHl	Luzniak, Greg	GLz
Binder Jack	JaB	Cole, Leonard B.	LbC	Frank, Gary	GFr	Hund, Dave	DeH	Lyle, Tom	TL
Bingham, Jerry	JBl	Colletta, Vince	ViC	Frazetta, Frank	FF	Hunt, Chad	CH	**Macchio, Ralph**	RMc
Birch, JJ	JJB	Collins, Mike	MC	Freeman, John	JFr	**Immonen, Stuart**	St	Mackie Howard	HMa
Biro, Charles	CBi	Collins, Nancy	NyC	Freeman, Simon	SFr	Infantino, Carmine	CI	Madureira, Joe	JeMd
Bisley Simon	SBs	Colon, Ernie	EC	Frenz, Ron	RF	Ingles, Graham	GrI	Maggin, Elliot S.	ESM
Bissette, Stephan	SBi	Conway, Gerry	GyC	Friedrich, Mike	MkF	Iorio, Medio	MI	Maguire, Kevin	KM
Blaisdell, Tex	TeB	Cooper, Dave	DvC	Froiechlich, A.	AgF	Isherwood Geoff	GI	Magyar Rick	RM
Blasco Jesus	JBl	Copper John	JCp	Fujitani(Fuje), Bob	BF	Ivie, Larry	LJ	Mahlstedt, Larry	LMa
Blevins, Brat	BBl	Corban, Richard	RCo	Furman, Simon	SFu	Ivy, Chris	Civ	Mahnke, Doug	DoM
Blum, Alex	AB	Costanza, Peter	PrC	**Gaiman, Neil**	NGa	Jackson, Julius	Jun	Mandrake Tom	TMd
Bode Vaughn	VB	Cowan, Denys	DCw	Galan, Manny	MaG	Janke, Dennis	Dua	Maneely, Joe	JeMn
Bogdanove, Jon	JBg	Cox, Jeromy	JCx	Gallant, Shannon	ShG	Janson, Klaus	Ku	Manley, Mike	MM
Bolland, Brian	BB	Craig, Johnny	JCr	Gammill, Kerry	KGa	Javinen, Kirk	Kva	Mann, Roland	Man
Bolle, Frank	FBe	Crandall, Reed	RC	Garcia, Dave	DaG	Jenney, Robert	RJ	Manning, Russ	RsM
Boller David	DdB	Chriscross	Ccs	Garney, Ron	RG	Jensen, Dennis	DJ	Marais Raymond	RdM
Bolton John	JBo	Crumb, Robert	RCr	Garzon, Carlos	CG	Jimmuniz, Phil	PJ	Maroto, Esteban	EM
Bond, Philip	PBd	Cruz, E.R.	ERC	Gascoine, Phil	PGa	Johnson, Dave	DvJ	Marrinan, Chris	ChM
Booth Brett	BBh	Cruz, Jerry	JCz	Gaughan, Jack	JaGa	Johnson, Jeff	JJ	Martin, Gary	GyM
Boring, Wayne	WB	Cuidera, Chuck	CCu	Gecko Gabe	GG	Johnson, Paul	PuJ	Martin, Joe	JeM
Bossart, William	WmB	Cullins, Paris	PCu	Geggan	Ggn	Johnson, Todd	Tun	Martinez, Henry	HMz
Boxell, Tim	TB	Currie Andrew	ACe	Gerber Steve	SvG	Jones, Casey	CJ	Marz, Ron	RMz
Bradstreet, Tim	TBd	**Daniel, Tony**	TnD	Giacoia, Frank	FrG	Jones, Gerard	GJ	Marzan, Jose	JMz
Braithwaite, Doug	DBw	Danner, Paul	PuD	Giamano, Vince	vG	Jones, Jeff	JeJ	Mason, Tom	TMs
Brasfield, Craig	CrB	Darrow, Geof	GfD	Gibbons, Dave	DGb	Jones, Kelley	Kjo	Matsuda, Jeff	JMs
Braun, Russell	RsB	David Peter	PDd	Gibson, Ian	G	Jones, Malcolm	MJ	Mayer Sheldon	ShM
Breeding, Brett	BBr	Davis, Alan	AD	Giella, Joe	JoG	Jones, R.A.	RAJ	Mayerik, Val	VMk
Brereton, Daniel	DtB	Davis, Jack	JDa	Giffen, Keith	KG	Jurgens, Dan	Duu	Mazzucchelli, David	DM
Brewster, Ann	ABr	Davis, Guy	GyD	Giordano, Dick	DG	Jusko, Joe	Jou	McCarthy, Brendon	BMy
Breyfogle, Norm	NBy	Day Dan	Day	Glanzman, Sam	SG	**Kaluta Mike**	MK	McCorkindale,	
Bridwell, E Nelson	ENB	Day, Gene	GD	Gonzalez, Jorge	JGz	Kamen, Jack	JKa	Bruce	BMC
Briefer Dick	DBr	DeFalco, Tom	TDF	Goodman, Till	TGo	Kaminski, Len	LKa	McDaniel, Scott	SMc
Bright Mark	MBr	Delich, Kim	KDe	Goodwin, Archie	AGw	Kane & Romita	K&R	McDaniel, Walter	WMc
Brigman June	JBr	Delano, Jamie	JaD	Golden Michae	MGo	Kane, Bob	Bka	McDonnell, Luke	LMc
Broderick Pat	PB	DeLaRosa, Sam	SDR	Gordon, Al	AG	Kane, Gi	GK	McFarlane Todd	TM
Brodsky, Allyn	AyB	Delgado, Richard	DRd	Gottfredson, Floyd	FG	Kanigher, Bob	BbK	McGregor Don	DMG
Broom John	JBm	DeMatteis, J.M.	JMD	Gould, Chester	ChG	Karounos Paris T	PaK	McKean, Dave	DMc

ARTIST AND WRITERS ABBREVIATIONS

McKenna Mike	MkK	O'Neill Kevin	KON	Riley, John	JnR	Smith, Pat	PS	Velluto, Sal	SaV
McKeever, Ted	TMK	Ordway, Jerry	JOy	Ripley	Rip	Smith, Robin	RSm	Vess, Charles	CV
McKone, Mike	MMK	Orlando, Joe	JO	Robinson,James	JaR	Smith, Ron	RS	Vey Al	AV
McLaughlin, Frank	FMc	Ortiz Jose	JOt	Robbins, Frank	FR	Snejbjerg Peter	PSj	Vigil, Tim	TV
McLeod, Bob	BMc	Oskner Bob	BO	Robbins, Trina	TrR	Spark	Spk	Vokes, Neil	NV
McMahon, M	MMc	Ostrander John	JOs	Roberson,Darrick	DaR	Sparling, Jack	JkS	Von Eeden, Trevor	TVE
McManus, Shawn	SwM	**Pacella, Mark**	MPa	Rodier Denis	DRo	Spiegle Dan	DSp	Vosburg, Mike	MV
McWilliams, A.	AMc	Palais, Rudy	RP	Rogers, Marshall	MR	Spiegelman, Art	ASp	**Wagner, Matt**	MWg
Medina, Angel	AMe	Palmer Tom	TP	Romita John	JR	Spinks, Frank	FrS	Wagner Ron	RoW
Medley, Linda	L.M	Palmiotti, Jimmy	JP	Romita, John Jr	JR2	Springer Frank	FS	Walker Kevin	KeW
Meskin, Mort	MMe	Pamal Gene	GPl	Rosenberger,J	JRo	Starlin, Jim	JSn	Ward, Bill	BWa
Messner-Loebs Bill	BML	Panaligan, Noly	NPa	Ross Alex	AxR	Starr, Leonard	LSt	Warner, Chris	CW
Michelinie, David	DvM	Panosian, Dan	DPs	Ross David	DR	Staton, Joe	JSon	Watkiss John	JWk
Miehm, Grant	GtM	Parkhouse Annie	APh	Roth, Werner	WR	Steacy, Ken	KSy	Washington II, Robert	3RW
Mighten, Duke	DMn	Parkhouse Steve	SvP	Royle, Jim	JR	Steffan, Dan	DnS	Weeks Lee	LW
Mignola Michael	MMi	Parobeck, Mike	MeP	Royle, John	JRe	Stelfreeze, Brian	BSf	Wein, Len	LWn
Mikl Danny	DaM	Pascoe James	JmP	Rubinstein, Joe	JRu	Steranko, Jim	JSo	Welch, Larry	LyW
Milgrom, Al	AM	Patterson, Bruce	BrP	Rude, Steve	SR	Stephenson Eric	ErS	Wendal Andrew	AdW
Miller Frank	FM	Pearson, Jason	JPn	Ruffner Sean	SRl	Stern, Roger	RSt	Weringo Mike	MeW
Miller Steve	SM	Pelletier, Paul	PaP	Russell, P Craig	CR	Stevens Dave	DSt	West, Kevin	KWe
Milligan, Peter	PrM	Pence, Eric	ErP	Ryan, Matt	MRy	Stiles, Steve	SvS	Weston, Chris	CWn
Minor Jason	JnM	Pennington, Mark	MPn	Ryan, Paul	PR	Story Karl	KiS	Wheatley, Mark	MkW
Mitchel, Barry	BM	Pansa, Shea Anton	SAP	Ryder Tom	TmR	Stradley, Randy	RSd	Whitney Ogden	OW
Moebius	Moe	Perez, George	GP	**St.Pierre, Joe**	JSP	Strazewski Len	LeS	Wiacek Bob	BWl
Moench, Doug	DgM	Perham, James	JPh	Saka Stan	SS	Stroman, Larry	LSn	Wildey, Doug	DW
Moeller, Chris	CsM	Perlin, Don	DP	Salmons, Tony	TSa	Sullivan, Lee	LS	Wildman, Andrew	Wld
Montano Steve	SeM	Perryman, Edmund	EP	Saltares, Javier	JS	Sutton, Tom	TS	Williams, Anthony	AWl
Mooney, Jim	JM	Peterson, Brandon	BPe	Sanders, Jim III	JS3	Swan, Curt	CS	Williams, David	DdW
Moore Alan	AMo	Phillips, Joe	JoP	Sasso, Mark	MSo	Sweetman Dan	DSw	**Taggart, Tom**	TTg
Moore, Jeff	JMr	Phillips Sean	SaP	Saviuk Alex	AS	Takezaki Tony	ToT	Williams, Kent	KW
Moore Jerome	JeM	Pini, Wendy	WP	Schaffenberger, Kurt	KS	Talbot, Bryan	BT	Williams, Scott	SW
Moore John Francis	JFM	Platt Stephen	SPa	Schane, Tristan	TnS	Tallarico, Tony	TyT	Williamson, Al	AW
Moraes, Rags	RgM	Pleece, Warren	WaP	Schiffer, Fred	FdS	Tanghal, Romeo	RT	Williamson, Skip	SWl
Morgan, Tom	TMo	Ploog Mike	MP	Schmitz Mark	MaS	Tappin Steve	SeT	Willingham, Bill	BWg
Moretti, Mark	MMo	Pollack, Rachel	RaP	Scott Jeffery	JSc	Taylor David	DTy	Willis, Damon	DaW
Morisi Pete	PMo	Pollard, Keith	KP	Scott Trevor	TvS	Taylor, R.G.	RGT	Wilshire Mary	MW
Morosco Vincent	VMo	Pollina Adam	AdP	Sears Bart	BS	Templeton, Ty	TTn	Wilson, Colin	CWl
Morrison, Grant	GMo	Porch, David	DPo	Sekowsky Mike	MSy	Tenney, Mark	MaT	Wilson, Gahan	GW
Morrow Gray	GM	Portacio Whilce	WPo	Semeiks, Va,	VS	Texeira, Mark	MT	Wilson, Keith S	KSW
Mortimer Win	WMo	Post Howard	HwP	Senior Geoff	GSr	Thibert, Art	ATi	Woch, Stan	SnW
Murray Brian	BrM	Potts, Carl	CP	Serpe, Jerry	JyS	Thomas, Dann	DTs	Woggin, Bill	BWo
Musial Joe	JoM	Powell, Bob	BP	Severin, John	JSe	Thomas, Roy	RTs	Wojtkiewicz Chuck	Woj
Mulh, Jon	JMu	Power Dermot	DPw	Shanower Eric	ES	Thomason, Derek	DeT	Wolf Chance	CWl
Mychaels, Marat	MMy	Pratt George	GgP	Shamray, Gerry	GSh	Thompson, Jill	JlT	Wolfman Marv	MWn
Naifeh, Ted	TNa	Prosser, Jerry	JeP	Sharp Liam	LSh	Thorne Frank	FT	Wolverton, Basil	BW
Neary, Paul	PNe	Pugh, Steve	StP	Sherman Jim	JSh	Tinker, Ron	RnT	Wood, Bob	BoW
Nebres, Rudy	RN	**Quesada, Joe**	JQ	Shoemaker, Terry	TSr	Torres, Angelo	AT	Wood, Wally	WW
Nelson	Nel	Quinones, Peter	PQ	Shooter Jim	JlS	Toth, Alex	ATh	Wright, Greg	GWt
Nelzer Mike	MN	Quinn David	DQ	Shuster Joe	JoS	Tolleben, John	JTo	Wrightson Berni	BWr
Newton, Don	DN	**Raboy, Mac**	MRa	Siegel & Shuster	S&S	Trimpe, Herb	HT	Wyman, M.C.	MCW
Nguyen, Hoang	HNg	Ramos Humberto	HuR	Sienkiewicz Bill	BSz	Truog, Chas	ChT	**Yaep, Chap**	CYp
Nichols, Art	ANi	Ramos Rodney	RyR	Silvestri Eric	EcS	Truman, Timothy	TT	Yeates, Tom	TY
Nicieza, Fabian	FaN	Randall, Ron	RoR	Silvestri Mark	MS	Turner, Dwayne	DT	Yeowell, Steve	SY
Nino, Alex	AN	Raney, Tom	TR	Sim, Dave	DS	Tuska, George	GT	**Zachary, Dean**	DZ
Nocenti, Ann	ANo	Rankin, Rich	RRa	Simon & Kirby	S&K	**Ulm, Chris**	CU	Zaffino, Jorge	JZ
Nocon Cedric	CNn	Raymund, Norm	NRd	Simon, Joe	JSm	**Vachss, Andrew**	AVs	Zeck Mike	MZ
Nodell, Martin	MnN	Raymond Alex	AR	Simonson, Louise	LSi	Valentino, Jim	JV	Zick, Bruce	BZ
Nolan Graham	GN	Redondo, Nestor	NR	Simonson, Walt	WS	Vallejo, Boris	BV	Zulli, Michael	MZl
Norem, Earl	EN	Reed, David	DvR	Simpson Howard	HSn	Vancata, Brad	BVa	Zyskowski, Joseph	JZy
Nostrand Howard	HN	Reinhold, Bill	BR	Simpson, Will	WSm	Van Fleet, John	JVF	Zyskowski, Steven	SZ
Novick, Irv	IN	Richards, Ted	TR	Sinnott Joe	JSt	VanHook, Kevin	KVH		
Nowlan, Kevin	KN	Richardson, Mike	MRi	Smith, Barry W	BWS	Vargas Vagner	VV		
Olbrich, Dave	DO	Rico Don	DRl	Smith, Cam	CaS	Veitch, Rick	RV		
Olliffe, Patrick	PO	Ridgeway John	JRy	Smith, John	JnS	Velez, Ivan, Jr	IV		
O'Neil, Denny	DON	Rieber John Ney	JNR	Smith, Malcolm	MSt				

GENERAL ABBREVIATIONS FOR COMIC AND CARD LISTINGS

Adaptation	Adapt.	Graphic Album	GAn	Preview	Prv.
Anniversary	Anniv.	Graphic Novel	GN	Reprinted	rep.
Annual	Ann.	Hardcover	HC	Reprint	rpt.
Appearance	App	Inks by	(i)	Return/Revival of	R:
Artist	(a)	Introduction	In	Silver Age	S.A.
Art & Plot	(a&p)	Joining of	J:	Script/Written By	(s)
Art & Script	(a&s)	King Size	K	Script & Inks	(s/i)
Back-Up Story	BU	Leaving of	L:	Softcover	SC
Beginning of		New Costume	N	Special	Spec.
Birth		New Listing	N	Team Up	T.U.
Cameo by	C	No Issue Number	[ ]	Trade Paperback	TPB
Cover		Not Yet Released	NYR	Value Has Decreased	-
Cover and Script	(c&s)	Origin of	O	Value Has Risen	+
Crossover with	X	Painted Cover	PC	Versus	V:
Death of	D:	Part	pt	Wedding of	W:
Ending of	E	Pencils by	(p)		w/
				Without	w/o
Giant Size	G	Plotter	(p)		
Golden Age	G.A.	Prestige Format	PF		

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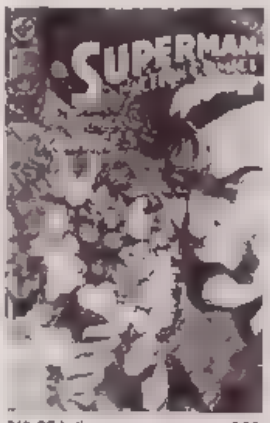

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A

ADAMS, ARTHUR
Comic Images (1989, Comic)
Set: 45 cards 17.50

B

BATMAN
THE ANIMATED SERIES
Topps (1993)
Set: 100 cards 20.00
Vinyl Mini-Cels, 4 diff. each 10.00
Prototype card (Advance) 2.50
Prototype card on promo sheet 3.00
Mardal promo card 3.00
Series II (Topps 1993)
Set: 90 cards 17.50
Vinyl Mini-Cels, 4 diff. each 8.00
Catwoman/Batman promo 2.00

BATMAN (MOVIE)
Topps-Series #1 (1989 Movie)
Set: 132 cards/22 stickers 25.00
Collectors factory set, boxed with 11 bonus cards 30.00
Topps-Series #2 (1989 Movie)
Set: 132 cards/22 Stickers 20.00
Collectors factory set, boxed with 11 bonus cards 27.50

BATMAN RETURNS
Topps (1992, Movie)
Set: 88 cards plus 10 stadium club cards 5.00
Promo Cards
Dark Knight Returns (blue back) 4.00
Road to the Batmobile (white back) 3.50
Topps Stadium Club (1992 Movie)
Set: 100 cards 30.00
Promo Cards
Batman (white back) 5.00
Batmobile (blue back) 4.00

BATMAN SAGA OF THE DARK KNIGHT
SkyBox (1994)
Set: 100 cards NYR
Special Etch (1-18) NYR
Skyscape Hologram (240) NYR
Promo: Batman & Georgia Dome, Superbowl XXV 2.00★
Prototype (DvD)(Triton #4) 2.00★
CARD CHECKLIST
Year One
1 Saga of the Dark Knight 15★
2 The Cave 15★
3 The Permanent Nightmare 15★
4 Training Abroad 15★
5 Shaman 15★
6 Crime Alley 15★
7 The Omen 15★
8 Two Sides of the Same Coin 15★
9 Face to Face 15★
10 Falsely Accused 15★
11 Feline Fatale 15★
12 Finding a Friend 15★
13 Birth of the Joker 15★
14 First Impressions 15★
15 Partners in Crime 15★
16 Not...strong...enough... 15★
17 The Power of Venom 15★
18 Withdrawal 15★
Robin
19 Dick Grayson 15★
20 Robin Retires 15★
21 Nightwing (DvD) 15★
22 Jason Todd 15★
23 Out of Line 15★
24 A Death in the Family 15★
25 Tim Drake (KB) 15★
26 Uneasy Alliance 15★
27 Severed Ties 15★
Dynamic Duo
28 A Sacred Trust 15★
29 Partners 15★
30 Demon's Head (TG/SHa) 15★
31 My Father's Killer 15★
32 Equal Justice 15★
33 The Cull 15★
34 Proving Ground (TG/SHa) 15★
35 Right of Passage 15★
36 Seduction of the Gun 15★
A Death in the Family
37 "That's It" 15★
38 Freedom's Madness 15★
39 The Search (JAp/DG) 15★
40 Missed Deal 15★
41 Reunion 15★
42 Betrayal 15★
43 Mourning Time 15★
44 Ultimate Joke 15★
45 Two-Minute Warning 15★
Nemesis
46 The Joker 15★
47 Catwoman 15★
48 Two-Face 15★
49 The Penguin (MM) 15★
50 Ra's Al Ghul 15★
51 The Scarecrow 15★
52 The Mudpack (MWg) 15★
53 The Riddler and Poison Ivy 15★
54 Killer Croc and Scarface 15★
A Lonely Dying Place
55 Consumed By Guilt 15★
56 "Am I Mad?" 15★
57 Homecoming 15★
58 Confrontation 15★
59 Double Jeopardy 15★
60 Reunited 15★
61 Only a Boy 15★
62 Never Again 15★
63 Initiation 5★
Sword of Azrael
64 Inheritance 15★
65 LaHah 15★
66 Knight of S. Dumas (BKi) 5★
67 Hostage 15★
68 Savior 15★
69 Trial By Fire 15★
Vengeance of Bane
70 Birth (EB/G Fernandez) 15★
71 Transfusion 15★
72 Hunt 15★
Knightfall
73 Arkham Breakout 15★
74 One Down 15★
75 Behemoth 15★
76 Meet Mr. Zsasz 15★
77 Tipping the Scale 15★
78 Bloodlust 5★
79 Inferno (GN/SHa) 15★
80 The Vixen of Vines 15★
81 Clueless 15★
82 Fear Equals Rage 15★
83 Face Me 15★
84 The Broken Bat (GN/SHa) 15★
85 Accept the Cowl 15★
86 Bad Blood 15★
87 Anarchy/Law 15★
88 Claws for Bane (GN/SHa) 15★
89 The Vision 15★
90 King of Gotham 15★
Knightquest
91 The Crusade 15★
92 Back Off 15★
93 Chariades (JBa/SHa) 15★
94 Prince of Fools 15★
95 Corrosion 15★
96 No Deals! (JBa/SHa) 15★
97 Off the Deep End 15★
98 Dehumanized 15★
99 KnightsEnd 15★
100 Checklist 15★

BEAVIS & BUTT-HEAD
MTV (1994)
Promo clear cel card 2.00★

BEST OF BYRNE, THE
JOHN BYRNE
Comic Images (1989, Comic)
Set: 45 cards (JBy) 12.00

BLACKBALL
SkyBox (1994)
Set: 90 cards NYR
"Prototype" i.e. Promos
P0 Preying Mantis (SBs) 50★
P00 Trenchermobile (KG) 50★
P01 Trencher (KG) 2.00★
P02 John Pain (KON) 2.00★

C

CAPTAIN AMERICA
50TH ANNIV.
Comic Images (1990, Comic)
Set: 45 cards 12.00

COMICS FUTURE
STARS 93
Majestic Entertainment (1993 Comic)
Set: 100 cards 12.00
Litho Foil "Hot Picks"
HP1 Treason (SAP) 7.00
HP2 Turbulence (Frank Gomez) 7.00
HP3 Watchdog (Dario Carrasco Jr.) 7.00
HP4 Bullit (Kirk Jarvinen) 7.00
HP5 Ironhorse (Phillip Hester) 7.00
HP6 Dr. Raven (Jones Tataro) 7.00
HP7 The Point Man (Randy Clark) 7.00
HP8 Gai-Jin (DvA) 7.00
Star Players
SP 1 Pixie (DIB) 5.00
SP 2 Shallot-Head: Man of Shame (Rick Geary) 5.00
SP 3 Drako (VMk) 5.00
SP 4 Jarod (E. Silas Smith) 5.00
SP 5 Annie Ammo (RCa) 5.00
MVP card
MVP Snake (DLw) 15.00
Promo cards
P1 Turbulence (Frank Gomez) 2.50
P2 Treason (SAP) 2.50
P3 Gai-Jin (DvA) 2.50
Prototype cards
P1 Bullit (Kirk Jarvinen) 2.00
P2 Assegault (Les White) 2.00
P3 Razor (Nick Napolitano) 2.00
COMICS FUTURE STARS 2
Hot Picks prototype cards
P4 The Black Yeti 2.50★
P5 Cetan 2.50★
P6 Graffiti 2.50★
The Set is on indefinite hold

CONAN
Comic Images (1993 Comic)
Set: 90 Chromium cards, plus 10 variant cards:37,44,51,56,62 64,65,67-69,82) 30.00
Prism Cards each 9.00
Chromium promo card (JJu) 7.50

CONAN II
Comic Images (1994)
Set: 90 cards, All chromium NYR
Prism cards 6 diff. each NYR
Foil Subset cards 3 case/ Three cards each NYR
Foil Medallion card (2 case) NYR
Promo card, chromium (EN) 3.50★

[THE SAVAGE SWORD OF] CONAN THE BARBARIAN
Comic Images 1993 Covers)
Set: 50 cards 18.00

CREATORS UNIVERSE
Dynamic Entertainment (1993)
Set: 100 cards 17.50
Checklists, CL1-CL6 ea. 2.00
Bonus Cards
SD1 Intrepid (DvD) 0.00
SD2 Enemy (MZ/StG) 10.00
SD3 U.S. Marshals (GHm) 10.00
SD4 Power & Glory (HC) 10.00
FF1 Sybil (NKu) 10.00
FF2 Tartar (JKu) 10.00
FF3 Sgt. Major Acre (AKu) 10.00
SG1 Hellshock (Jae) 25.00★
Promo cards
Stronghold promo (BPe) 2.00
Redline promo (AKu) 2.00
Warhorse promo (JJu) 2.00
The Silencer (SR) 1.50
P1 Pharos promo (BS, 2.00
P2 Sgt. Major Acre promo (AKu) 2.00
P3 Blitzkrieg promo (HNg) 2.00
Three card promo strip (AKu,NKu,JKu) 5.00

D

DAGGERFORCE
Dagger Comics (1993)
Set: 85 cards NYR
Gold Foil 16 diff., each NYR
Scorpion Corps, Tork promo 1.00

DARK DOMINION ZERO
River Group (1993)
Set: 150 cards (SD & SL) 17.50
Bonus Cards, Level One
1 of 9 Bo Peep's Boudoir 6.00
2 of 9 Central Park 6.00
3 of 9 Michael's Apartment 6.00
4 of 9 The Bowels 6.00
5 of 9 The Growth 6.00
6 of 9 The Steampit 6.00
7 of 9 Chasm's Penthouse 6.00
8 of 9 The Atrium 6.00
9 of 9 The Shanty (from Album) 7.00
Bonus Cards, Level Two
1 of 4 Michael & Charlemagne 9.00
2 of 4 Michael & Wardancer 9.00
3 of 4 Michael & Glory 9.00
4 of 4 Michael & Lorca (tin set) 2.00
Quantum View Lens 2.50
Album, with ashcan comic, Quantum View Lens for bonus cards 20.00
Michael Alexander promo card 1.00

DC BLOODLINES
SkyBox (1993, Comic)
Set: 81 cards 1.00
Foil-Embossed Bonus Cards
S1 The Man of Steel 15.00
S2 The Man of Tomorrow 15.00
S3 The Last Son of Krypton 15.00
S4 Superboy 15.00
S5 Redemption Card 15.00
The One True Superman 30.00
Promo cards
Four Images, (Superman #500) 4.00
P1 The Man of Steel 2.00
The Man of Steel (JBg/DJa) 3.00
P2 The Man of Tomorrow 2.00
Man of Tomorrow (DJu/BBr) 3.00
P3 The Last Son of Krypton 2.00
The Last Son of Krypton (JG) 3.00
P4 Superboy 2.00
Superboy (TG/KK) 3.00

DC COSMIC CARDS
Impel (1992, Comic)
Set: 150 cards 19.00
1 G.A. Blue Beetle (PCu/KK) .15
2 S.A. Blue Beetle (PCu/RbC) .15
3 Modern Age Blue Beetle (DJu/BBr) .15
4 G.A. Flash (JKu) .20
5 S.A. Flash (CI/MA) .20
6 Modern Age Flash (GrL/JMz) .20
7 G.A. Green Lantern (MoN/MA) .20
8 S.A. Green Lantern (GK) .20
9 Modern Age Green Lantern (MBr/JMz) .20
10 G.A. Hawkman (JKu) .20
11 S.A. Hawkman (MA) .20
12 Modern Age Hawkman (GN) .20
13 G.A. Shazam! (KS/GN) .15
14 S.A. Shazam! (KS/GN) .15
15 Modern Age Shazam! (GN) .15
16 G.A. Superman (SR/JOy) .20
17 S.A. Superman (CS/MA/JOy) .20
18 Modern Age Superman (JOy) .20
19 G.A. Wonder Woman (TrR) .15
20 S.A. Wonder Woman (JD) .15
21 Modern Age Wonder Woman (JIT) .15
22 G.A. Cheetah (TrR) .15
23 S.A. Cheetah (PCu/KK) .15
24 Modern Age Cheetah (PCu/RbC) .15
25 G.A. Luthor (PCu/RbC) .20
26 S.A. Luthor (CS/MA) .20
27 Modern Age Luthor (JBg/DJa) .20
28 G.A. Mr. Mxyzptlk (SvS) .15
29 S.A. Mr. Mxyzptlk (JO/SvS) .15
30 Modern Age Mr. Mxyzptlk (HwP/JO & SvS) .15
31 Animal Man (TMd) .20
32 Aquaiad (K.Hooper/SL) .15
33 Aquaman (K.Hooper/TS) .15
34 Black Condor (G.Guler/DG) .15
35 Black Lightning (TVE/B.Smith) .15
36 Blackhawk (R.Burchett) .15
37 Blue Devil (PCu/RbC) .15
38 Booster Gold (DJu/BBr) .15
39 Bronze Tiger (RE/DvC) .15
40 Changeling (TG/AV) .15
41 The Creeper (GN) .15
42 Crimson Fox (G.Guler/KK) .15
43 Cyborg (TG/AV) .15
44 Deathstroke the Terminator (STE/B Smith) .25
44a Deathstroke, error card 4.00
45 Dr. Light (BS/R.Elliott) .15
46 Dove (G.Guler/DG) .15
47 Elongated Man (BS/R.Elliott) .15
48 Fire (G.Guler/DG) .15
49 Firehawk (TMd) .15
50 Firestorm (TMd) .15
51 Gangbuster (JBg/DJa) .15
52 Geo-Force (JAp/RbC) .15
53 The Guardian (JBg/DJa) .15
54 Guy Gardner (JSon/B.Smith) .15
55 Hawk (G.Guler/KK) .15
56 Hawkwoman (GN) .15
57 Hourman (Napolitano/NKu) .15
58 Ice (G.Guler/KK) .15
59 Jade (TG/AV) .15

60 John Stewart (JSon/B.Smith) .15
61 Katana (JD) .15
62 Metamorpho (BS/R.Elliott) .15
63 Mr. Bones (TVE/CR) .15
64 Nightshade (PCu/RbC) .15
65 Nightwing (TG/AV) .20
66 Nightwind (TVE/Napolitano) .20
67 Nuklon (SwM) .15
68 Panda (TG/AV) .15
69 Peacemaker (BS/R.Elliott) .15
70 Phantom Lady (DG) .15
71 Power Girl (JO/DG) .15
72 Ragman (GgP) .20
73 Raven (TG/AV) .15
74 Rocket Red (TTn) .15
75 Speedy (TG/AV) .15
76 Troia (TG/AV) .15
77 Vixen (LMc/MCl) .20
78 Wildcat (PCu/RbC) .15
79 Amazo (KM/DvC) .15
80 Big Sir (CI/DvC) .15
81 Black Manta .15
82 Blockbuster (PCu/RbC) .15
83 Bolt (PCu/RbC) .15
84 Brainiac (JBg/DJa) .20
85 Captain Boomerang (LMc/MCl) .15
86 Chemo (SwM) .15
87 Chronos (GK) .30
88 Copperhead (G.Guler/KK) .15
89 Count Vertigo (TVE/KK) .15
90 Deadline (TL/SHa) .15
91 Deadshot (LMc/MCl) .15
92 Dr. Light (MCl) .15
93 Dr. Polaris (GK) .30
94 Eclipso (TVE/DvC) .15
95 Goldface (GK) .30
96 Gorilla Grodd (CI/R. McCarthy) .15
97 Houngan (TG/AV) .15
98 Jerico (TG/AV) .15
99 Kestrel (G.Guler/KK) .15
100 Monarch (DJu/DG) .15
101 Ocean Master .15
102 Parasite (JBg/DJa) .15
103 Phobia (TG/AV) .15
104 Plasmus (TG/AV) .15
105 Psycho-Pirate (NKu) .15
106 Shadow Thief (GN) .15
107 Silver Swan (JIT) .15
108 Sonar (GK) .30
109 Toyman (JO) .15
110 Vandal Savage .15
111 Warp (TG/AV) .15
112 Adam Strange (CI/DG) .15

XH-1 Wolverine 10.00
XH-2 Cable 10.00
XH-3 Gambit .00
XH-4 Magneto 6.00
XH-5 X-Men 2.00
Magneto Advance promo 8.00
Jim Lee signed card w/stamp 75.00

Promo Cards

Cable Card # 9 in set) 3.00
Magneto Card #4 in set 3.00
Storm Card #14 in set 3.00
Wolverine Card #2 in set 3.00
X-Men (Card #171 in set) 3.00
Note *Promo cards are almost identical to the regular cards but have "Limited Edition" in black next to Marvel logo on back. Regular set cards have "Limited Edition" in red. Note 2 diff. wrappers*
Toy Biz variants each .00

X-MEN II

SkyBox (1993, Comic)

various Artists

Set: 00 cards 17.50

Foil cards

H-1 Cable (AT) 1.00
H-2 Magneto (AT 0.00
H-3 Storm (AT 9.00
H-X Wolverine 3-D Hologram 70.00

All Time Greats, Gold foil, 30 Years

G-1 Cable (GCa,JP 7.00
G-2 Cyclops (NKu,MPn 5.00
G-3 Juggernaut (MPa,AT 5.00
G-4 Magneto (BPe/MFm 6.00
G-5 Professor X (BPe/MFm 5.00
G-6 Rogue (NKu,MPn 6.00
G-7 The Sentinels (JMd,AT 5.0
G-8 Storm (BPe, 5.0
G-9 Wolverine (NKu,MPn 7.0
Juggernaut prototype card 2.5
Juggernaut (Comic Book Collectio 3.00
Base 6 cards 1.50
Archangel (BPe,ALM 10
Beast (NKu,MPn) 0
Bishop (BPe,ALM 0
Boomer (GCa,JP 10
Cable (GCa,JP 0
Cannonball (GCa,JP 10
Captain Britain (AD/MFm 10
Carnage (AD/MFm 10
Colossus (BPe/ALM 10
Cyclops (NKu/MPn 10
Domino (GCa,JP 10
Gambit (NKu/MPn 10
Jean Grey (BPe,ALM) 10
Havok (JQ/JRu 10
Iceman (BPe,ALM 10
Jubilee (NKu,MPn 10
Kylun (AD/MFm) 10
Meggan (AD/MFm 10
Multiple Man (JQu/Ru 10
Nightcrawler (AD/MFm 10
Phoenix (AD/MFm 0
Polaris (JQ/Ru 10
Professor X (AD/MFm 10
Psylocke (NKu/MPn 10
Quicksilver (JQu/Ru 10
Rictor (GCa,JP 10
Rogue (NKu,MPn 10
Shadowcat (AD/MFm 10
Shatterstar (GCa,JP 10
Siryn (GCa,JP 10
Storm (BPe,ALM 10
Strong Guy (JQ,Ru 10
Sunspot (GCa,JP) 10
Warlock (GCa,JP 10
Wolfsbane (JQu/Ru 10
Wolverine (NKu/MPn 10
Archangel vs. Apocalypse 10
Apocalypse (BPe/MFm 10
X-Men vs. Magneto & Acolytes 0
Bishop vs. Fenzroy (BPe,AM 0
Magneto (BPe/MFm 10
Cable vs. Stryfe 10
Stryfe (AT 10
Acolytes (BPe/MFm 10
Storm vs. Mystique 10
Mystique (BPe,AM) 10
X-Factor vs. Mr. Sinister & Nasty Boys 10
Wolverine vs. Omega Red 10
Omega Red (BPe/MFm 10
Mr. Sinister (JQu/Ru 10
Wolverine vs. Sabretooth 10
Sabretooth (BPe/MFm) 10
Nasty Boys (JQ/JRu) 10
Arcade (ATi,Md 10
Black Queen (MPa/DPs) 10
Black Tom (MPa/DPs 10
Blob (ATi/MPa 0
Jamie Braddock (AD/MFm 10
The Brood (BPe/ALM) 10
Callisto (ATi,Md 10
Deadpool (ATi,Md 10
Deathbird (BPe,ALM) 10
Fenris (AT 10
Gideon (ATi) 10
Juggernaut (ATi/MPa 10
Lady Deathstrike (ATi,Md) 10
Mastermind (MPa/DPs 10
Mojo (ATi,Md 10
Phantazia (MPa/DPs 10
Pyro (MPa,DPs 10
Sat-Yr-9 (AD/MFm) 10
Sauron (MPa/ATi) 10
The Sentinels (ATi,Md) 10
Shinobi (MPa/DPs 0
Hazard (AT 0
Strong Guy (MPa/DPs 10

Silver Fox (MPa/DPs 10
Toad (MPa,AT 10
Tolliver (AT 10
White Queen (BPe,ALM) 0
Excalibur (AD/MFm 0
X-Factor (JQu/Ru 10
X-Force (GCa,JP) 10
X-Men: Blue Team (NKu,MPn 10
X-Men: Gold Team (BPe/MFm) 10
Brotherhood of Evil Mutants (MPa/DPs) 10
Dark Riders (MPa/DPs) 10
Mutant Liberation Front (ATi) 10
Six Pack (AT 10
Sabretooth Unleashed! 10
The Sentinels Strikes 10
Persuasion: Gambit-Style 10
Rogue and Storm in Action! 10
Jubilee's Fireworks 10
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Walt Simonson's Star Slammers

conducted by Buddy Scalera

Walter Simonson is something of an icon in the comic book business. In his more than 20 years as a penciller, inker, letterer, colorist and writer, Simonson's work has appeared in numerous projects for Marvel, DC, Image, Dell, Dark Horse, Valiant and Malibu. He is known particularly for his impressive work as the artist for popular titles like Thor, X Factor, Detective Comics, *and as a writer on* Fantastic Four

Malibu and Walt joined forces recently to resurrect Walt's Star Slammers, *originally published as a one shot graphic novel by Marvel's Epic ine in the '70s, for Malibu's new Bravura line*

We caught up with Walt before he and his wife Louise (writer for DC's Superman Man of Steel*) were off to attend a science fiction convention in New York City. Here's what Walt had to say about Malibu, Marvel, creator-owned comics, and the good old days.*

CVM: Let's first talk about the current project and then we'll go backwards with the original project. We're sort of doing a prequel, right?

Simonson: No, actually the Marvel graphic novel would have been a prequel. This is 1,000 years down the line.

CVM: Who is Rojas? Is he a descendent of one of the original Star Slammers?

Simonson: Not necessarily one of the three that were the key characters in the graphic novel. My vision of the Slammers really is a whole planet full of men and women who go out and do nasty things for money. At the moment, there is no direct link between Rojas and the major characters that were in the graphic novel for Marvel. He lives on the planet, hangs out and hopes to retire there someday if he lives long enough.

I suppose, like every good comic book company, if the *Star Slammers* becomes a cottage industry and spawns an entire series of Star Slammers comics, I'm sure Rojas will be related to somebody [laughter]. But it's a little early in the game for that stuff to be happening. Right now he's just one of the Slammers a thousand years later.

CVM: So do we still have a bunch of Slammers that he can mind link with?

Simonson: Yes, the Silvermind, that's really one of the Slammers' principal weapons. It's one of the things that make them so good at fighting, the fact that they can link minds and essentially act as one organism with millions of members. That still exists. It will be explained in the mini-series as is necessary. There are some initial references to it. People who have read the graphic novel will know what it means; people that haven't, it'll just be one puzzle that will be solved as the story progresses. I've got some graphic clues to that as well, which again, people who are familiar with the old material will go, "Oh yeah, I know what that is." And everybody else will just go along for the ride and they'll find out eventually.

CVM: Will we also be seeing the famed "Davy and Goliath" weapon: the slingshot?

Simonson: [laughter] I'm not entirely sure about that yet. We might be toward the end, but I don't have it specifically worked in yet. We'll see, we may do that. The original graphic novel was partly an origin story of the Slammers. The story I'm telling now is really just a story of the Slammers once they were going, so I'm not necessarily going to go back and touch on everything.

CVM: Do readers need to go back to the original Star Slammers to understand this?

Simonson: Not at all. I'm writing it on the assumption that no one who's reading the current story will have read the graphic novel. That won't, of course, be entirely true. But the graphic novel was 12 years ago. That was a long time back and I don't expect any of the readers who really read comics now to have read it. I'm writing it with that in mind.

CVM: It's almost impossible to find. Do you think that you'll republish it?

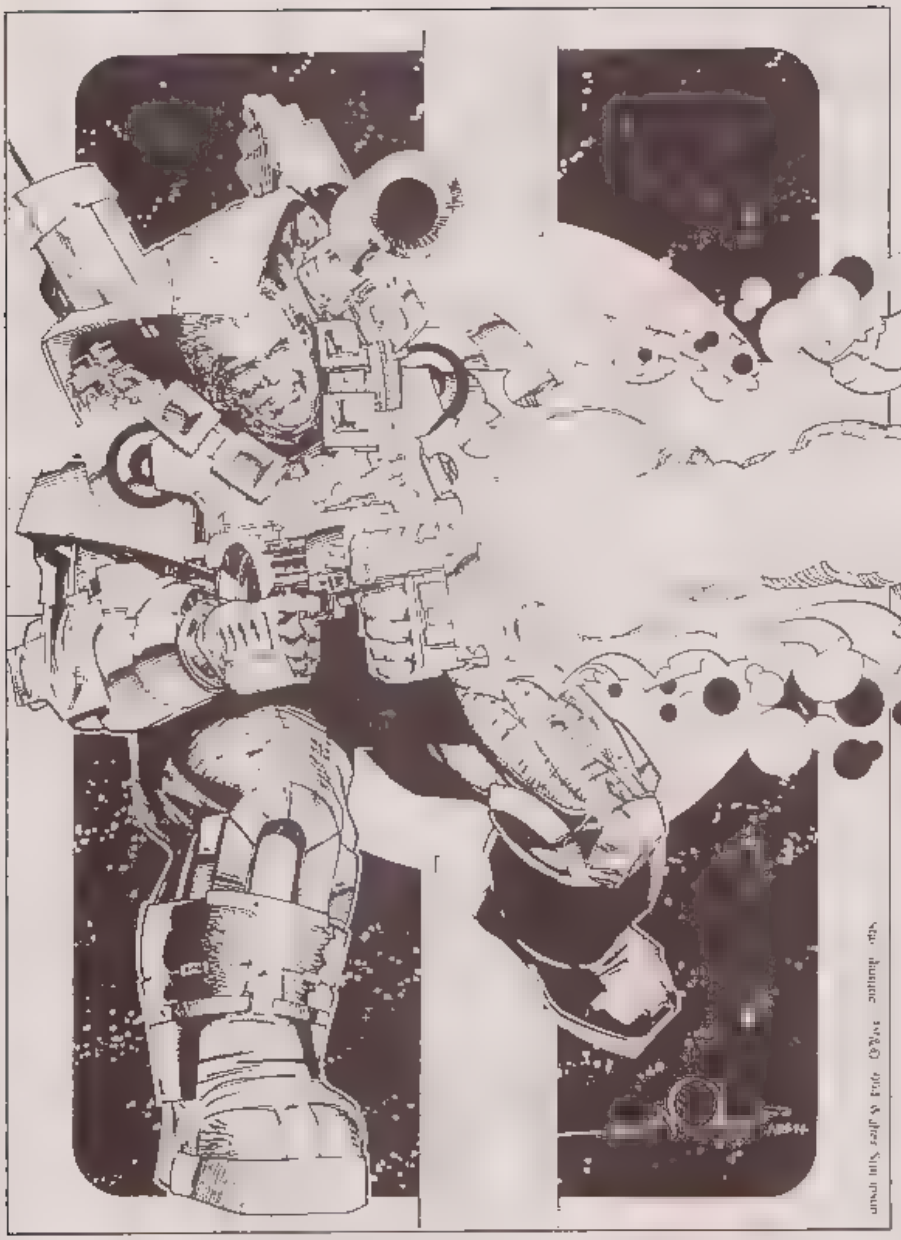
Simonson: I hope so. If the mini-series does well, if Malibu's interested, I hope to be able to work something out where we could reprint the graphic novel. In fact, I would actually like to re-shoot it because in the original graphic novel the reproduction of the actual blackline work, the drawing itself, was shot very heavily. I'd like to go back and re-shoot it and reprint it in a form that is a little closer to the actual original material.

CVM: What do you think when you look back at the original *Star Slammers*?

Simonson: Well I'm very pleased with it. In my case, I'm looking back 22 or 23 years because I did a *Star Slammers* story back in the very early '70s that came out as a fan publication, so I've got a much longer view. But I'm very happy with it. It's not something that I'd go back and change, if that's what you mean. I just like the way it came out and I'm hoping that in this story and some others down the line to take what was begun there for most everybody else and kind of amplify it in ways that will be interesting.

CVM: This original fanzine that you published in, what was it and what did you do?

Simonson: It was a series of chapters that were offset in Jay Haldeman's basement. Jay at the time was president of WSFA, the Washington Science Fiction Association. The original Slammers came out as a promotion for the club in their efforts to capture the World Con bid for 1974. So the



Slammers came out between 1970 and 1972 as a series of black and white chapters, one every several months, that were distributed free at various conventions around the country. Anytime anybody from the club went to the convention, they'd grab a mittful of these things, whatever chapters we were up to, plus the old ones, take them to the conventions and dump them on the freebie tables. Every once in a while, I run into somebody who has seen copies or actually has a copy buried around somewhere.

CVM: Do you still have any of your own?

Simonson: Oh yeah, sure. I try to keep file copies of whatever I do. I still have all the originals.

CVM: Could we ever count on seeing those published?

Simonson: It would be a possibility. I guess if the Slammers become the Ninja Mutant Turtles of the '90s. [laughter] It would actually be inexpensive because I would print them in black and white as they were originally presented rather than go back and add stuff to it. It's mixed work in that earlier work, there's about eight chapters all together, its about a 50 page story.

With the first couple of chapters the work is definitely sub-professional. But at this distance, I really don't feel I need to critique my own stuff anymore. It shows some promise. The last stuff in the batch really is professional. The last half of that story is what really got me work in comics initially. That was my portfolio when I came to New York in 1972.

CVM: Who did you first start working for in 1972?

Simonson: DC comics. My first jobs were for DC and actually very quickly at that time I picked up a couple of small jobs for Gold Key for the *Twilight Zone* magazine. So the very first job I did was in *Weird War* #10, which was a story by Len Wein who went on to bigger and better things himself. That came out in the fall of '72. I did three *Twilight Zone* jobs over a six or eight month period. I also did some additional back up stories for DC Comics, principally for Archie Goodwin when he was editing the *Star Spangled War Stories*.

CVM: Looking back on the *Star Slammers*, it was very innovative for the time. I understand that you had done this as a project for school.

Simonson: That's what I was talking about. The original one I'm talking about that was done in the early 70s really served a dual purpose. It was actually begun as a promotional project for WSFA. But the timing really worked out that I began the project just about the time that I was beginning my junior year at art school, which was at RISD, the Rhode Island School of Design. When I was at RISD, I was an illustration major. Our teacher wanted us to do a two-semester project over junior year. I suggested a comic, which I was really just beginning. It turned out that the comic really ran over two years, so after junior year I basically included it in my degree project. In part, it was just luck of the draw and timing. I finished the last chapter in April or May of '72. I graduated in May.

CVM: Do you remember what kind of grade you got for that?

Simonson: Hey I passed, I got my degree' [laughter] I don't, really. At the time I did it, as far as I know, it was the first comic book anybody had done for a degree project at RISD.

CVM: How did you get from a degree in geology all the way to a degree in illustration? What happened to that degree in geology?

Simonson: Oh its still back there somewhere. I try to draw accurate rocks in comics. [laughter] My original interest was not in geology per se, but really in vertebrate paleontology, specifically in

dinosaurs. What I wanted to do from the time I was in third grade really was be a vertebrate paleontologist and study dinosaur fossils

CVM: Do you still have an interest in this stuff?

Simonson: Oh sure, I still try to follow dinosaurs. Its more on a popular level. I don't go off and hit dinosaur conferences and things of that sort. But I do try to keep track of what's being discovered. Art Adams is a big dinosaur fan so he and I kind of trade dinosaur stuff. Mostly its not really a trade. Mostly he finds stuff out first and he tells me.

What happened was my senior year when I was in college as a geology major I did a thesis on paleontology. It was on mammalian paleontology and my interest was in dinosaurs. I found that I spent a great deal of time looking through microscopes and hand lenses at teeth. Rabbit teeth, rodent teeth. You can tell a great deal in the evolutionary record from teeth. On the other hand, I found that really looking at teeth just hadn't been my idea of paleontology. Now it may have been that if I'd done a thesis in reptilian paleo, where teeth aren't quite so important, maybe I would have ended up being a paleontologist today. But there weren't any reptile collections where I was going to school, so you take what you got. But it really convinced me at the end of senior year, that that was not the direction I wanted to go. At the time, I didn't have any alternatives. I just knew this wasn't it. So I basically graduated from college with a fresh degree in geology and no direction. I took a year off where I worked in a bookstore. I lived at home with my parents. While I was there I decided to try art school and that was really because the only other thing I did besides read about dinosaurs was draw. I had never really considered drawing as a way of making a living. It was too much fun.

CVM: Did you get any support from your family?

Simonson: Absolutely, I was entirely supported. My parents I think were less concerned that I become a doctor, a lawyer, a paleontologist, a fireman or whatever than that I find whatever it was that I wanted to do. They were completely supportive of that. I really could not have done it without them.

CVM: You dedicate the first *Star Slammers* book to them.

Simonson: Well, I mean, everybody owes a lot to their parents. We don't all acknowledge it and it can be good or it can be bad. In my case, its entirely good. You can't repay your parents. What you do is you repay it through your own kids, which is what I've tried to do, but I owe them everything.

CVM: So you did this thing with Marvel with the Epic line. Do you consider it a good move that you kept it a creator owned project?

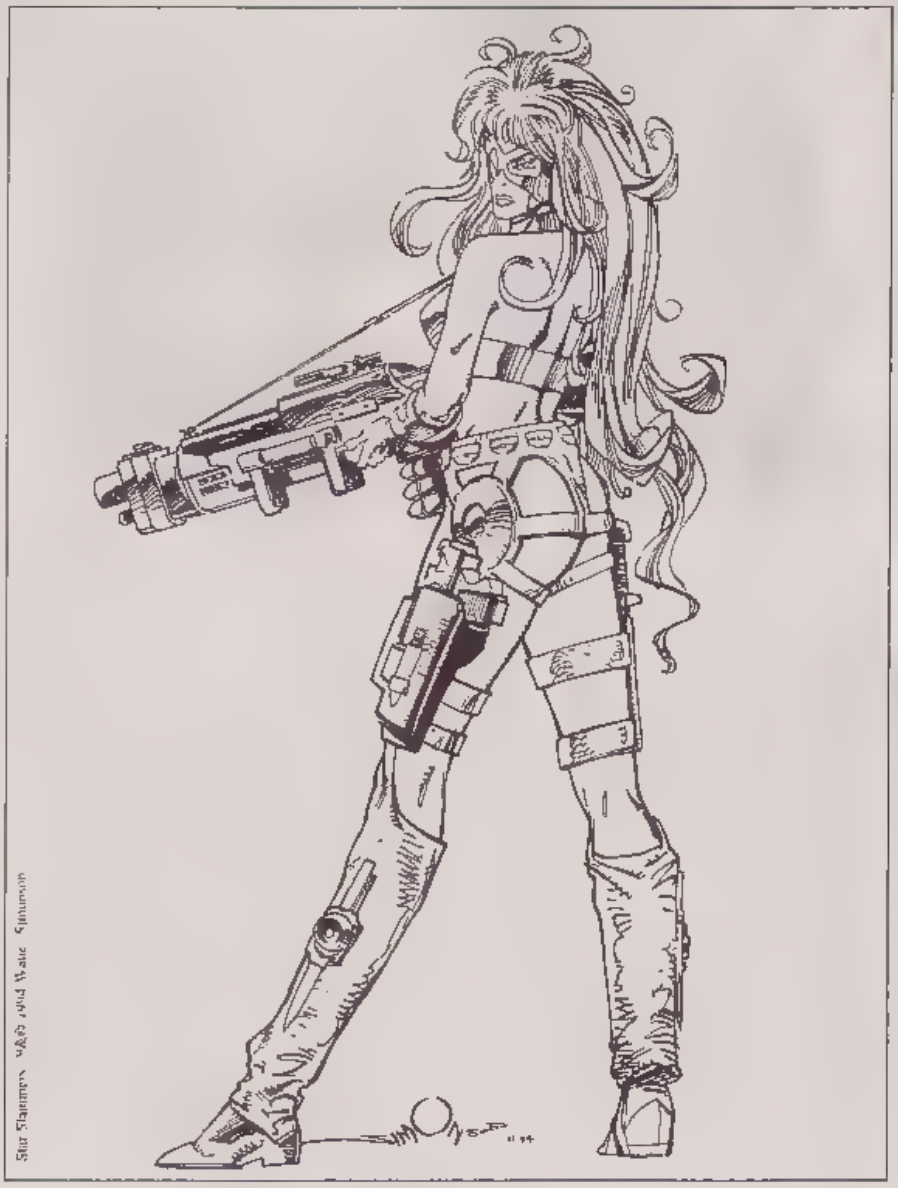
Simonson: Oh absolutely, because I had this previous history with the Slammers, there was never any question that I would do it and sell it to anybody else. At the time, Epic was a developing wing of Marvel. It was designed at least in part as a creator-friendly area. Archie Goodwin was the editor and, of course, was a close friend and a strong colleague. I went there and pitched the idea of doing a *Star Slammers* story and it was accepted. So it was never really a question.

CVM: Was there ever a time where Marvel wanted to take it back and said we want to do something else with it, Archie Goodwin maybe?

Simonson: Not that I know of. If there was they never mentioned it to me.

CVM: Did you offer it to Marvel again when you decided to do it this time?

Simonson: No I didn't actually. By the time it came around this time, all the rights had reverted. So by the time I was ready to do some new *Star Slammers* material, Marvel no longer had any kind of a lien on the project. I was pretty familiar with a lot of the creator owned deals floating around the independent market at that time, that was about a year



ago. They were better deals than were being offered by Marvel through the Epic line, so it wasn't really a question of going back and talking with Marvel again. I had other options

CVM: What do you mean by better deals?

Simonson: Hey, more money! [laughter] More money sounds good to me. There are other things that are a little less tangible. It's hard to say. I will say for an example that in my experience Malibu, who's doing the Bravura line, has done, so far, a really remarkable job of getting promotion out on the stuff. Part of my feeling about that is that Malibu is a considerably smaller company than Marvel, certainly fewer people and resources. But because there are fewer people, maybe they can do a tighter job of concentrating on those people specifically. Nothing I did at Marvel got that much play. And particularly now when there's so much on the market, it's nice to have the feeling that the company's working as hard as they can for you.

CVM: You had mentioned the last time we talked that one of the reasons that you think they're doing better is because they're "newer and hungrier."

Simonson: That's right. Well part of it is because they're newer and don't have a preeminent position in the market place. They're willing to make deals that Marvel Comics has no interest in making. They have no reason to make them. So the deal that I have at Malibu is as good as I saw anywhere. Better really than I saw anywhere. Certainly I feel right now this is the best time in the world to plug my lawyer, Harris Miller, because Harris will read this. He'll be glad to see his name in print, if this makes it in.

CVM: And where does Harris Miller have his law practice?

Simonson: He's out in California. He's the contract lawyer who engineered a lot of the stuff around Bravura, a lot of other deals for other freelancers as well, and has certainly been instrumental in getting some of this stuff set up. So a tip of the hat to Harris as well of course to Dave Olbrich [Malibu] and Mike Richardson [Dark Horse] and guys like that who helped make deals like this possible.

CVM: Do you think young, hungry companies like Malibu signal trouble for Marvel?

Simonson: In the long run, I really have no idea. I think it would be fun if they did because I wouldn't mind seeing Marvel being leaner and hungrier. Because hungry companies are great places for freelancers like me to work. On the other hand, I am one of the guys, along with virtually all of the artists and writers of my generation, who in the early '70s were completely convinced that comics were going to go out of business in 10 years. By 1982 or 1983, we'd all have to go out and get real jobs. Because at the time there was inflation. Prices were going up about twice a year, paper prices went up twice a year, printing prices were going up [and] the number of pages in comics was coming down. I think we were all completely convinced that we were going to be the last generation of guys to do comics.

I'm sure that would give Jim Lee a good laugh or anybody else who's been doing comics just for the past five or six years or less. So I realize my own skills as a prognosticator are pretty limited. What I do like to see is as many healthy companies out there as possible. As a freelancer, the more companies there are out there putting out product and making some bucks out of it, the more places there are for guys like me to work or my direct competition to work, which always leaves job openings for me.

"I will say for an example that in my experience Malibu, who's doing the Bravura line, has done, so far, a really remarkable job of getting promotion out on the stuff. Part of my feeling about that is that Malibu is a considerably smaller company than Marvel, certainly fewer people and resources," Simonson said.

CVM: But the odds are that the more companies there are and the more product there is, the less quality there will be out there.

Simonson: I don't know if that makes a difference. There will always be some quality product, I think. There are a lot of good guys doing comics. We could probably have different opinions about who those guys are, although some of them we could all agree on. But when there's a lot of room or a lot of product, those guys get stuff out. It means that guys like Jim Starlin, Howard Chaykin, Frank Miller, Arthur Adams and Mike Mignola get to do their own stuff. I don't know if that stuff is going to be commercially successful and I'm not sure that *Star Slammers* will be. I really have no idea. This is work that will be close to the heart to those guys and those guys are really good. I have to say, as much as I enjoyed Frank's *Daredevil*s or *Ronin*s or Arthur's work with me on the *Fantastic Four*, I'm doubly enthused about something like *Sin City* or *Monkey Man & O'Brien* or Chaykin's *Power & Glory*. This is the stuff these guys want to do. It's kind of fun when you get to pick your own project and go after it. So that's what I really like about the market as it stands right now. That's why I hope that the stuff is successful, at least successful enough to keep on going because I'd love to see more of this stuff.

CVM: Why did you stay with it if you though it was going to be gone in 10 years?

Simonson: Well we just thought we'd stay with it until it died. We all wanted to do comics. We were dying to do comic books. One of the things about then that is probably different now for young guys who are entering the professional market is that back then nobody had any illusions about making a lot of money. There's nothing wrong with making a lot of money, I hasten to add right now. But in a sense, because there is money to be made or there has been in the past several years, it's a new factor in considering, "Well I can go into comics and become a millionaire," which is a line of thought that was totally alien to any of the artists or writers who got into the business in the early '70s. This is before royalties, its before faxes, its before computers, any of that stuff. It means that there were two companies doing those kind of comics, Marvel and DC, that was it. They were in New York. You moved to New York to do comic books. You couldn't live in West Virginia or Florida or Arizona and do comic books successfully if you weren't established already. Even then a lot of the major players were in either New York or out in California. When we got into comics we had guys like myself and Chaykin and Len [Wein], and Marv

[Wolfman], and Starlin, and Al Milgrom and all the rest. There was a whole wave of guys starting with Bernie Wrightson in the late '60s, [Mike] Kaluta, Barry Windsor Smith. That wave kind of ended with me at the end of '72. There was a break for a couple of years and a couple of new guys like Terry Austin and Bob Wiacek began getting into the business as well. But there had been this big wave for four years, and yet it was at a time when sales were diminishing. By the mid '70s, the new material in a 32-page comic was 17 pages. That's all you got. One page more than half the book, everything else was ads because that was all the companies could really afford to spring for. It's hard to tell a story in 17 pages.

CVM: How did it pay at the time?

Simonson: I think my starting rate at DC was $40 per page for pencils and inks.

CVM: But comparatively . .

Simonson: It was OK. I don't know how that would be adjusted for inflation now. It wasn't a heck of a lot even then. I could make enough money to live in an apartment in Brooklyn in a neighborhood that was very blue collar. Some of the guys lived over in Hell's Kitchen in Manhattan. We were all scattered around the five boroughs basically.

CVM: I had spoken with Howard Chaykin once and he said that things were different when you had to live in New York near the comic companies. He felt that there was a little more interaction and cohesiveness with the creators because you got to see each other face to face. Do you feel that way?

Simonson: I think part of that is true. Partly it created a sense of community among the freelancers, especially among the young freelancers. Certainly the generation of guys that I was in, I knew them all face to face. We all lived in the same general area. At one time I was in an apartment building and Alan Milgrom was my room mate, Howard lived on the same floor and Bernie Wrightson lived two floors below. We were not alone living in small communities. Even now that happens. There's a bunch of guys out in San Diego, there's a bunch of guys around the Woodstock area. But it was all in New York at the time. The companies, in a sense, functioned as magnets where they would really draw in the young artists and the young writers. It was partly a social affair as well as a professional one. It meant that you knew all or virtually all of the editors on a first name basis. You knew what was going on with all of your compadres.

Of course the industry was a bit smaller than it is now. That also helped create this sense of community because of course, Marvel was putting out 20 titles instead of 80 or 90. There was a lot less to keep track of. There was a time when all of us probably knew practically every comic that either Marvel or DC was publishing. I wouldn't say we read them all, but you could keep track of all of them. You knew who was doing what. The companies also served as a place to have these social gatherings. You came in to show your stuff off. It was a competition. I'd bring in some *Manhunter* pages, Wrightson would have some *Swamp Thing* stuff, Mike [Kaluta] would be doing *The Shadow*, Chaykin was on *Iron Wolf*. You'd look at those guys and say, "Look at this stuff, look what Wrightson's doing." You'd run back to your board all juiced up and get going again because somebody was doing some incredible stuff with Zip-a-tone or rendering. The atmosphere really felt like being in school together, which I really enjoyed.

I don't know what it's like for guys now. But certainly a lot of the young artists seem to live in a lot of different places. Maybe they get together at conventions, of course there's a million conventions, that may be fairly easy. But I suspect there's a certain feeling of community that's probably not around now. I think that there are individual, kind of sub communities of artists who live in one general area. Overall I don't know if it would be quite the same thing. I have to say I really enjoyed it. I don't know what it would be like now. Looking back I really enjoyed the time I spent getting into the business when I had the chance to meet guys like Joe Kubert and [Alex] Toth who were idols of mine, to meet these guys in the flesh. It's hard to beat that.

CVM: Is there a lot of camaraderie at Malibu?

Simonson: There seems to be. Again I have to speak at a distance because Malibu's in California and I'm not. I've been to the office exactly once. On the other hand, it had the frenzied sort of cluttered activity that the Marvel offices had back in the '70s. This is true also of Milestone. I've been over there because they're in New York City. It's a small operation, it's a few rooms. You know them all. You see everybody all the time. That really exudes a kind of energy, a very enjoyable energy that I really like. It's an energy that's kind of on a one to one scale, enough so that I can enjoy it in a way that I find harder to do when I'm walking around eight zillion comic books. It's hard to say.

I enjoy hanging out at DC too. At DC I see all my former Marvel buddies like [Mike] Carlin and Goodwin and Denny O'Neil. I have a connection with a lot of the folks there, in many cases going back early in my career. That sort of recalls the halcyon days of yore.

CVM: Do you think that you'll ever switch over to do what Frank Miller does, where he appears to do more writing than he does drawing?

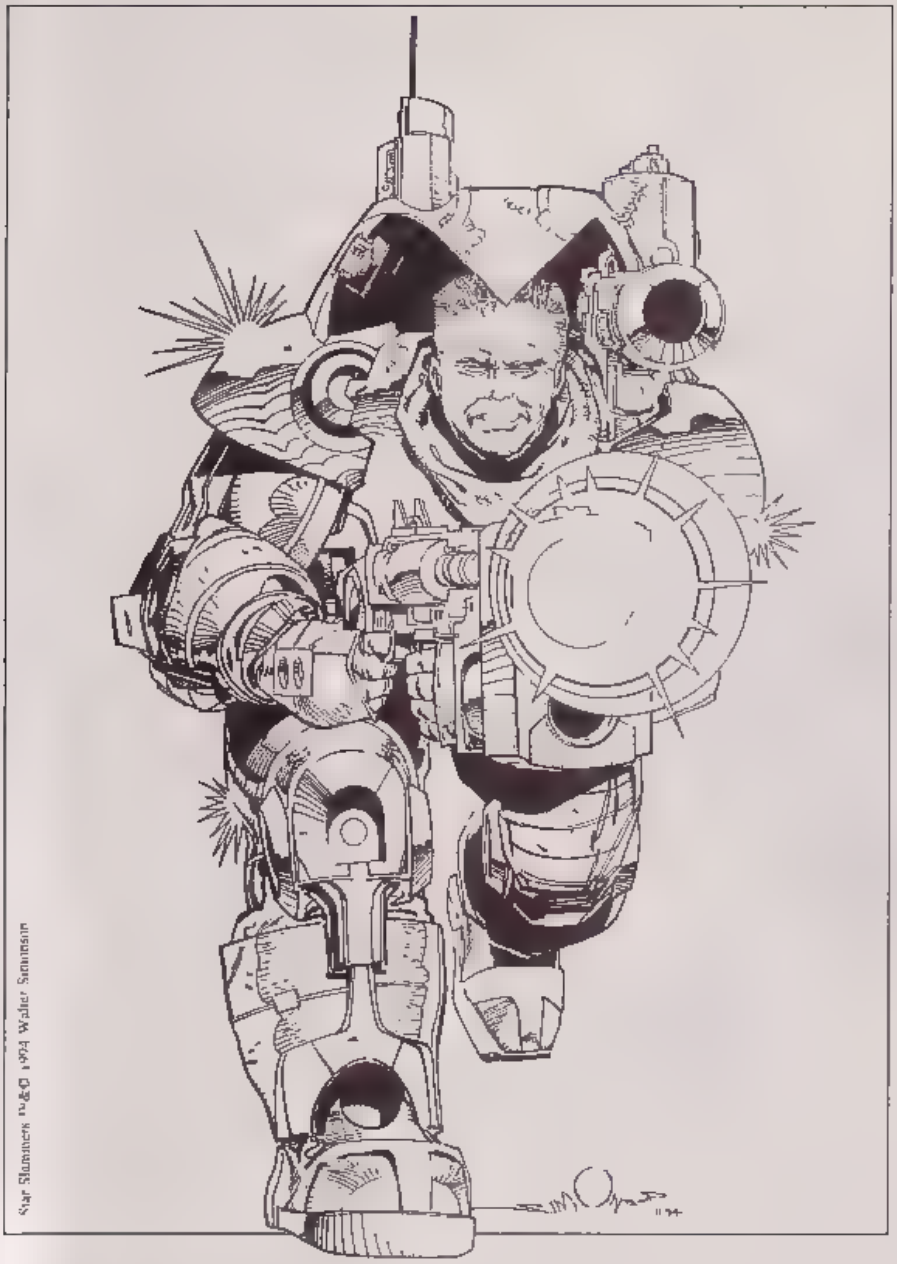
Simonson: Gee, hard to say. In Frank's case, he did a lot of writing for a while. It's easier to write in terms of time than it is to draw. Now with *Sin City*, which has been pretty regular for him, he seems to have moved back into the drawing with a vengeance. In my case, I've kind of balanced it as I've been going along. A lot of times in the past year, I've done a lot of stuff that hasn't been a comic book. I probably did more writing than actual drawing last year. Now with the Slammers, it's kind of balancing out again. I still have a writing gig on the shelf that I have to get out. Other than that the Slammers is taking up most of my time right now.

CVM: Chaykin's doing television, Miller's done movies. Do you ever see yourself doing that?

Simonson: Not unless it falls into my lap. I like TV, I like movies. I have to say I don't have any ambition to become a film writer or a teleplay writer. I like doing comics. The parallels to doing comics and visual media such as movies and TV is often drawn. I think that one of the things that attracts me to comics is some of the differences. I like the graphic sense of storytelling, in which the page design is related to the passage of time. That's not quite the same as it is in movies and television. I think it is one of the compelling things about comics. [However] if this guy walks up tomorrow and says, "Here's a zillion dollars, Mr Simonson, how about writing a movie for us?" Hey, my word processor is packed. I'm ready to roll. But it isn't something that I've actively gone out and sought to do.

CVM: What other passions do you have?
Simonson: Besides my family . . I have a grandson now. My family's pretty cool. Well I'm still a big dinosaur fan. It was funny because I've been in comics for years and years, I don't think I did any dinosaur stuff in comics at all. Then finally when I was writing and drawing the *Fantastic Four*, I did a two part story, a lost land variation. It was kind of my version of the old DC Comics in the early '60s, the war that time forgot. So I did a pretty straight version of that. Then at the end of *Robocop vs. Terminator*, Frank tossed a dinosaur in because I was drawing it. He said, "We'll have to do this." I've drawn dinosaurs a couple of times now fairly recently.

CVM: What is your opinion on the latest proliferation of dinosaur movies like *Jurassic Park, Carnosaur*?
Simonson: I think that *Carnosaur* went to videotape faster than I could blink. I haven't seen that one. *Jurassic Park* I thought the dinosaurs were absolutely fabulous. I thought there were just a few holes in the plot here and there. I certainly enjoyed the movie, but it was sort of a no-brainer as movies go Between the computer work and the Stan Winston model work, I thought they were just wonderful
CVM: Are you into computers yourself?
Simonson: I'm not doing any animation in my basement or anything. I just use them as a very fancy word processor. I'm also keeping track of some bulletin boards. I'm actually interested in looking more into the computers for computer color. There's these things that the various companies like Malibu and Dark Horse and Image are doing with color with computers. I'd like to know more about that. I think in the next couple of years that's something I'll be investigating more thoroughly
CVM: I would have guessed that you would have been into movies. I saw some sketches. It seemed very planned, like storyboards.
Simonson: Well I do plan stuff out very thoroughly I like movies, although we very rarely go to them. I think that one of my interests with comic books is the idea that you're telling a story with symbols. It gets complex enough that, certainly, I don't find myself able to do it if I don't sit down and plan the stuff out in advance. There are some artists like John and Sal Buscema who seem to pretty much take a plot, start at page one and draw until you come to page 22 When you're done the whole plot's right there
CVM: Did you have a hard time working in the Marvel style?
Simonson: No I work that way all the time But I usually thumbnail the stuff out first before I sit down with blank sheets of paper. I think that Sal and John just use blank sheets of paper and they can pace it in their heads as they go That would give me a headache. So I thumbnail stuff out as a way of planning before I actually begin doing the final drawing.
CVM: How long does it take to do a complete page?
Simonson: That's a question that always gets asked and it's certainly a very good one. It's a question that I find difficult to answer because I don't generally do a page in one sitting. I just write the stuff out and I thumbnail it on a sheet of typewriter paper. Then I really make the transition from words to pictures. At that point I put the thumbnail into an overhead projector. I trace it off very loosely. I do my final copy editing. I spot the balloons. I ship the pages of the art and script to a letterer, usually in this case with the Slammers to John Workman Then I start tightening up the pencils. When they're as tight as they need to be, I start inking them. I may pencil several pages or a good chunk of the book first and then go back and ink a



good chunk rather than just sit there and pencil a page and ink that page. I work over the whole thing back and forth, which means that breaking down the length of time it takes to do one page is hard to do.

I know that while I was doing *Thor* I was omitting the diagramming steps and the thumbnailing steps. I would have the lettered pages, tighten them up one day and ink them the next day. When I was really cooking, and that was really only at the end of the job when I was just frantic to get it done, I could tighten up about six full-size pages. I could come in the next day and ink about six of those pages. But that was really maximum flat out. I'm not the kind of artist who can just at a standing start be flat out four seconds from now. I'm more like a steam locomotive where I need some time to build up some pressure and shovel in the coal and get rolling. I start off very slowly. As the job progresses, I get faster

CVM: Are you a procrastinator?

Simonson: Oh absolutely. All the time. Any editor that I've ever had, if they read this interview, they will read that line and they will crack up. Or maybe they won't crack up, depending on how recently they've edited me.

CVM: You've said that you were influenced by a lot of guys and one of them you said was Jack Kirby. What did his death mean to you?

Simonson: Well, the passing of a friend that I wish I had known better, but one I am delighted to have known at all while Jack was around. I guess I kind of believe in New Orleans jazz funerals. My feeling is that rather than being depressed about Jack's death, well, yes, I feel bad for Roz, I feel bad for Jack's family and really for the rest of us because it is the passing of a genius of comics. I don't use that word very often and probably in Jack's case it's true. But at the same time, how many of us will live as long as Jack did, will have the family and the respect that Jack had and leave that kind of a legacy?

Man, there's nothing to be sorry about there. Let's go out and start tooting on some horns and beating some drums and have a parade. I think it's just fantastic. Jack was one of the very principal reasons that I'm doing comics and I'll miss him as much as anybody else. I'm absolutely glad that he had the time that he had, that he did what he did. I just can't help but celebrate that.

CVM: Let's go back to creator-owned projects. What do you think is the future of creator-owned comics and companies that have invested in creator-owned projects?

Simonson: As I said earlier, I'm no prognosticator. On that kind of stuff, I let the future take care of itself. Malibu certainly has a big chunk of itself invested in the Ultraverse, which is not creator owned. So I think Malibu's taking a step in a couple of different directions to see how it balances out. All I can say is that it will all depend on what the audience finds interesting about the stuff. If they do find it interesting, I think that bodes well for creators because it really means you'll have a chance to maybe speak in a tad more personal voice than you might otherwise. I'm all in favor of that even though that stuff all comes with the certain burden of, "Are you being socially responsible?" and things of that sort, which become whole separate issues.

If it's creator-owned and someone dislikes it, they can sue you instead of Marvel. But I'm hopeful about it. I don't particularly know because we've been going through a period where the last several years of comics has really been steam heated for sales. It's partly hot artists, partly enhanced covers, partly speculators. All of this stuff really crested at one time. We got an amazing

peak on comic book sales and certainly on specific titles. That seems to be quieting down now, since about last October. The super-heated market has certainly lost some of its steam. Of course, I'm sure *Comics Values Monthly* has a much better handle on that than I do. Two years ago we would have all said, "Creator-owned stuff is the wave of the future." In some ways it may very well be. It's certainly a part of the wave of the future.

I think you'll always get stuff like a Ninja Mutant Turtles that will surprise people and catch on. That's still quite possible. Certainly out of Malibu or Dark Horse, you don't have to sell as many copies to make as good a living. There's kind of a trade off where maybe you're not selling three hundred thousand copies, but you're actually making money as if you were.

CVM: Because you don't have an overhead.

Simonson: That's right. You don't have the overhead. Also as a creator often you get a larger percentage. Your percentage on a Marvel book or a DC book, if your doing the whole thing writing, penciling and inking, is somewhere around four percent of cover price. Your percentage of the cover price of creator-owned stuff is somewhat larger. It would vary really with your specific deal, but it's larger enough that it could be significant even if the book sells less. You can do pretty well. So that is encouraging.

I certainly hope that enough of the creator-owned books sell enough copies that their creators can afford to keep doing them or are encouraged to do other projects. In my own case, I'm doing *Star Slammers* right now. I've got two or three other books that I'd love to do, some limited series and some are what could be an ongoing thing. I don't know if I'll be around long enough to get them all done but certainly if the creator-owned market holds up enough, that would give me a chance to get at some of those things and get them out there.

CVM: Do you think that you'd let anybody else put their mitts on the *Star Slammers*?

Simonson: Oh, eventually sure. I don't think I'd do what Jim [Starlin] has done with *Dreadstar*, which is actually enable other artists and writers to take over the book. I mean maybe. I hadn't thought about that. I would love to do a thing somewhere down the road where, having created its own little universe, I would love to have other creators come in and play in the sandbox. I'd love to see Art Adams do a *Star Slammers*. I'd love to see Geoff Darrow or Frank do a *Star Slammers* story. I think if the project goes well for me, I'd be all for it. I'd love it because they would do things that I'd never think of.

CVM: On a more philosophical note, if you were giving a lecture to a group of young aspiring comic artists, as a seasoned veteran, what advice would you offer?

Simonson: Years ago, and I don't know how many years, this might be early '70s, there was a DC Comic that was a collection of various Joe Kubert stuff. Joe did a little introduction that he wrote and drew. It was very funny. It was about his home life where he was staying up late and he had all these kids, of course some of them have since gone on to do comic books now. At the end of the introduction, he offered some advice and he was addressing the audience. He was talking about the odd hours and the deadline pressures and whatever else that goes along with being in the business. In the end, his pithy homily to the reader was, "Hey, come on in, the water's fine." I thought that was about right. That's how I feel about it. I couldn't say it any better.

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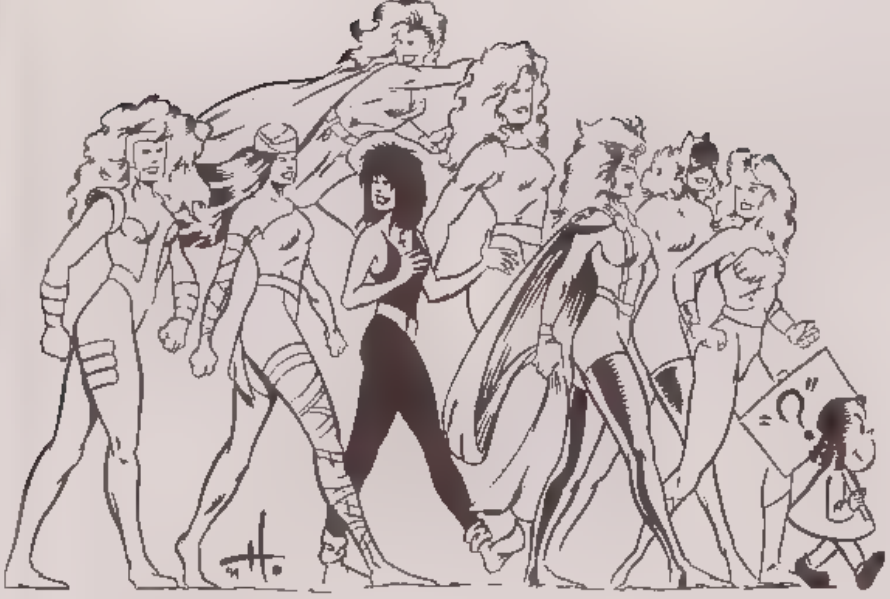


It's a Gender Thing...

by Gwenn Mercadaocasio

The following is the first of a series of articles examining the role of women in the comic book industry through the eyes of some of todays' prominent female professionals. This first segment looks at the changing roles throughout the years and poses the question: "Is it a gender thing?"

What is it like to be a woman in today's comic book industry? Apart from the obvious physical differences, is it *really* any different than being a man?

For the purposes of this series of articles, women throughout the comics industry were asked to discuss their involvement in the industry through topics such as, why and how they chose their careers, what their experiences have been and what they think about being women in "a male-dominated" field.

More women are working in the comic book industry now than ever before. There are women working at every level of comic book production. Women hold positions as production coordinators, promotions managers, art directors, and accounts managers. They are writing, penciling, inking, coloring, lettering, editing, and publishing comic books. Women are also retailers, distributors, and convention organizers. Some women have even broken that last male bastion and are now presidents of comic book companies.

The number of positions open to women in the past may not have been as varied as those available today, but the importance of their work cannot be understated. In the past, women have been involved in creating many newspaper comic strips that have been popular since the turn of the century. The trend continued into comic books some sixty years ago, as strips evolved into the comic books we are so familiar with today. Tarpe Mills, for example, took her creation, *Miss Fury*, from the newspapers to the comic books, beating Wonder Woman to the newsstands as the first costumed heroine by months. Fiction House, established by Will Eisner and Jerry Iger, employed more women than any other publisher at the time. Among those women were Lily Renee and Fran Hopper. Violet Barclay worked for Timely Comics (which later became Marvel), and was billed by Stan Lee as "The Glamorous Girl Inker".

What's more, all of these women were just a small part of a much larger group of women working in comics during a period of time that extended from the Golden Age of comics to the Silver Age. Women, though not visible in abundance, did work in the comic book industry, and did make important contributions to it. (Regrettably, both Tarpe Mills and Lily Renee left comic books for syndicated newspaper strips. Fran Hopper did her last work for Fiction House in 1948, then left the industry, and Violet Barclay left comics for a career in fashion illustration.)

NanC Greenberg, who for seventeen years has co-organized comics conventions with her husband, Fred Greenberg, offered her unique perspective on developments in more recent years. "Being in the convention business, I'm seeing the change from a male-oriented hobby into something that women are getting into professionally, as well as being part of the audience. So, it's interesting to note, and it would be fun to know why, even though there aren't many female-oriented books, females are getting more interested now. I have no idea why! I guess it would be interesting to know why females are in this male-dominated world. Isn't it?"

But some don't question a woman's interest in comics. They argue that comic books are an entertainment medium, just like any other form of publishing, motion pictures, television, or the theater. Any person who may have been attracted by entertainment mediums in general might also be interested in comics. And these women, if the interest is strong enough, may choose to enter comics as a profession.

For the first half of their almost sixty year history, comics existed in every genre imaginable, with a plentiful selection of titles that would appeal to children, general audiences, and adults. Superheroes have always been popular, but did not really overwhelm the market until the Silver Age began and characters and superhero teams such as The Flash, Spider Man, The Fantastic Four, The

Avengers, and The X–Men appeared on the scene. From this point on, comics became more superhero and action oriented, slowly nudging the other genres off the comic racks. This sent publishers scrambling to satisfy their audience's demand for more of the superhero books, consequently ending the plentiful selection.

Louise Simonson, who has worked for years as a writer and editor in comics, and is currently a member of DC's Superman team scripting *Superman, Man of Steel*, expressed her concern over the disappearance of comics that appealed to a more general audience, particularly girls.

"I would be curious to know why all of this stuff disappeared, what the sales figures were," said Simonson. "It can't just be that women don't like reading comics. That's dumb."

By the early 70s, the comic book industry was in decline. As a result of the fall in popularity, the direct distribution system was created. While the direct distribution system may have "saved" the comic book industry, it has also perpetuated an unequal system in which the comics are pushed further from the general populace and towards the established collectors.

Trina Robbins, who has been involved in comics as both artist and writer, is also the author of a recent book entitled, *A Century Of Women Cartoonists*. She has her own suspicions as to why the variety of comic titles became so narrow.

"The direct distribution pretty much killed everything, but the superhero titles", Robbins explained. "The book shops were run or owned by grown–up boy fans, who were really not even that grown up! They had thirty or forty year old bodies, but they had little boy minds. They only carried superhero comics, and the stores became filled with other twelve year old boys who only wanted superhero comics. To be a woman and peer in the door, it looked like all boys [and] smelled like old gym socks. You could cut the testosterone with a knife! If you're a woman, why would you go in? Even if you're not a comics fan, one woman told me, it's like a porn shop. It became a vicious cycle. If you're not going to buy the books, then dealers don't carry the books; if the dealers don't carry the books, the publishers won't print the books, etc."

Whether either of these scenarios is the cause for the comics industry to have become so focused on one genre to the near exclusion of all others, is not really what concerns us here: rather we are concerned with the results of this focus on one genre and how this has affected women in the comic book industry. It changes the question raised by so many of the women interviewed in this series from, "Is this a male-dominated industry?" to "Is this a superhero-dominated industry?" At present neither the industry or it's product is particularly inviting to women not enamored of superheroes.

> "Marvel did a survey years ago, when I was still an editor up there, and it came back with forty–six percent of the respondents being women.... the fact is, to ignore a statistic like that, it just amazed me." said Duffy

Juanita Hicks, who co–owned and operated a comic book retail shop in Manhattan, and is now the vice president/publisher of Visual Assault Comics said "As a retailer, I noticed this big gap, where basically there was no material presented, not only to the female market, but to a young adult readership where it's not just violence, sex, and scantily clad people."

In the present comics industry, there are precious few comics for girls and women. For children, there exists a small selection of titles, most of them based on popular cartoons, past and present, as well as an abundance of movie tie–ins. For the older reader, say ages ten through fourteen, there are Archie Comics, Marvel Comics and *Barbie*.

Archie Comics have been around since 1942, and have always had a primarily female readership. According to Nanci Dakesian, editor of the Archie Digest Books, girls from the age of seven to fourteen are the larger part of Archie Comics' audience, "and [older] women love Archie Comics."

Barbie had a brief run with Dell Publishing Company in the early 60's in, *Barbie & Ken*, and reappeared in 1991 at Marvel Comics in her own book. Gina Going, a freelance colorist who has worked for both Marvel and DC Comics, commented on Barbie comics, and what impact she felt they were having on the comics industry.

"I think a big step [towards attracting female readers] is Barbie," said Going. "People laugh at Barbie, but I think it's great, because it's starting a new generation of comics for girls."

Young women are aware of comic books, and bemoan the fact that there is nothing specifically for them anymore. It would seem that the comics companies are not making the effort to include women among their readers, unless they are women who happen to enjoy the superhero genre. Are the comic book companies making dollars and cents decisions regarding the potential female audience, or are they making decisions that simply make sense to them personally?

"Marvel did a survey years ago," said Jo Duffy, veteran editor and current scripter of *Catwoman* for DC Comics, "when I was still an editor up there, and it came back with forty–six percent of the respondents being women. So they decided this meant that it was a flawed survey and tossed it. They said it couldn't be right, we know this isn't right, so the survey must be wrong. The number might have been a little high, because it might be that women responded, but the fact is, to ignore a statistic like that, it just amazed me."

Although the number of women employed by the industry is greater today than ever before, there are very few

women in key policy making positions. Jenette Kahn, as president and editor in chief of DC Comics is surely one of the most powerful women in comics today, but where are her peers? Repeatedly, the people interviewed for this series suggested that the "higher-ups" were making decisions about which books to publish based on personal taste and an industry standard that was set in place during the 60s.

Caroline Wells, a freelance mechanical artist at Marvel, stated flatly "The exec.'s that are sitting up there, making the advertising decisions, they've never been thirteen-year old girls, women."

"I think that because comics are so male-dominated on the publisher's end," said Louise Simonson, "they seem to publish comics that would appeal to them, not through any kind of malice. They're publishing the best comics they can think of."

Women involved in the comics industry are not, on the whole, the avid comic book readers and collectors their male counterparts are; of the forty-five interviews conducted for this series so far, only fifteen said they were more than usually interested in comics as a child or young adult. Of those fifteen, only a half dozen of them considered themselves to be serious readers or collectors of comics.

It is not necessary to be a "fan girl" to be in the comics industry, unless you are interested in being on the creative side of things. A house painter might make a wonderful film maker, but the odds of it happening without the house painter knowing anything about film making would be slim. The same thing holds true for comics. While you don't have to have read every issue of every comic ever published, you do have to have some understanding and knowledge of the medium in order to work successfully in it.

Julie Steumpfig, managing editor for Krause Publications *Comics Buyers Guide*, explained. "I don't think it's necessary for somebody to be a "fan-boy" to be in this business. If you're professional, if you can find out what you need to find out, if you can make the contacts and get the job done, I sincerely think that's what you need."

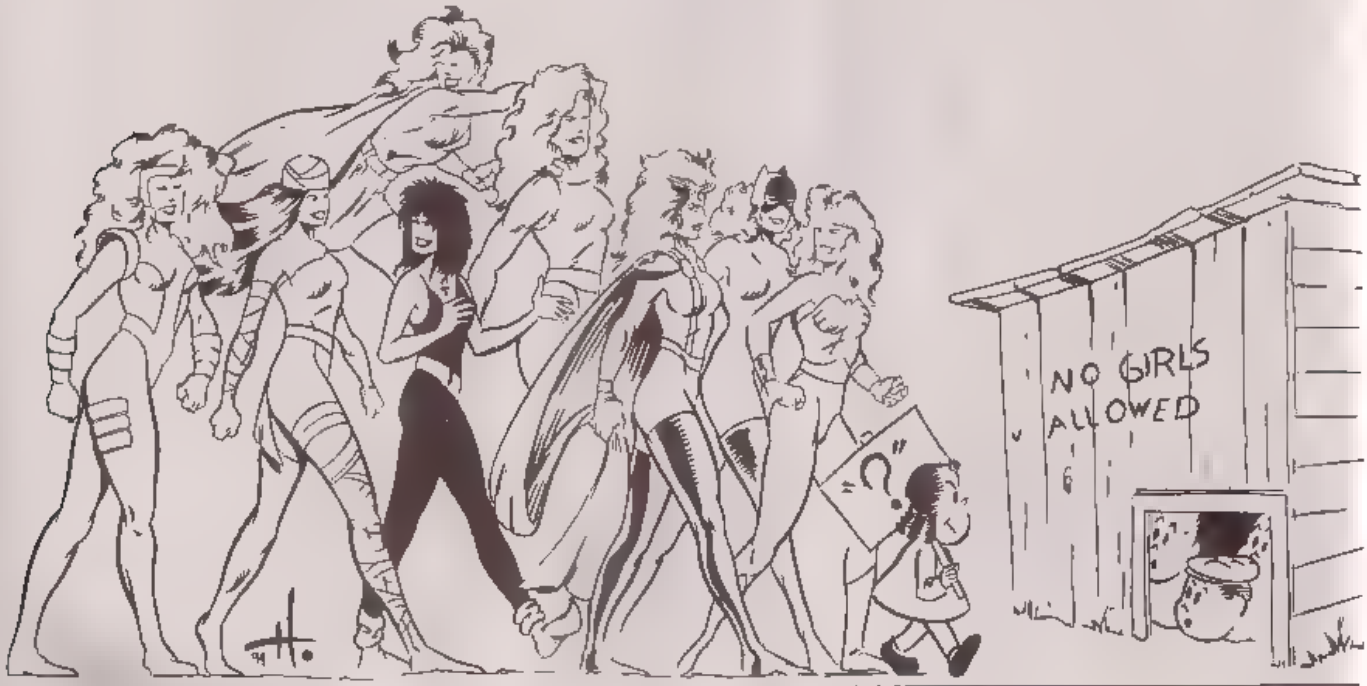
Holly Joyner, a freelance paste-up artist at Marvel Comics, gave the following advice, "Make some good books, with some good stories, and some good artwork instead of the same old thing happening in every book."

In the not-too-distant past, comic books existed in a plethora of categories, and it seemed there was a book out there for every person, with every kind of interest. With the comic book marketplace ever expanding into graphic novels, interactive computer games, CD-ROMs, and the other entertainment medias, certainly there is room for a little experimentation that might appeal to women.

Truly women have always been a part of the comics industry's work force. And women don't perceive themselves as "breaching the male-dominated bastion" that is comic books. Rather, they have entered a field of entertainment with the expectations of finding an interesting job, or career, in a medium that offers them artistic possibilities and an opportunity to express themselves that they didn't feel elsewhere. Not one of the women interviewed suggested doing away with superheroes, yet nearly all of them expressed a real desire to see something else. Something that might appeal to a wider audience, and not just the female audience.

Women do not want to change the comic book industry, they wish to increase its possibilities, as they have since the industry was established. Unfortunately, it isn't as uncomplicated for women to work in this "superhero-dominated" industry as it is for men...and it's *not* simply a question of men versus women.

Next month, in Part Two of this series, women throughout the comic book industry deal with sex as an issue, sex as a weapon, sex as a political topic, and the sexual imagery in some comics that do little to improve the way women are perceived within the industry. "Let's Talk About Sex."



WRITER'S BLOCK

By Steve Englehart

CREATION OF THE ULTRAVERSE

I'm going to tell you how the Ultraverse came into existence, but it's all variations on one theme. What is it you like most right now? Comics, or something else? Well, imagine if somebody said they'd fly you and half a dozen other folks that share your passion to a resort in Arizona and let you cut loose? (I can think of several passions which might contravene federal laws, but we're not discussing those) Well, *that's* what it was all about. The rest is just the details

The first time I heard of what would become the Ultraverse was at the San Diego Con in August 1992. I had driven down for the first time in at least five years to catch up with old friends - in 1992 I was completely out of comics for the second time and not looking to get back in. But Chris Ulm, Malibu's editor in chief, pulled me aside and said he wanted to talk with me - but not there, in the midst of the crowd. Would I come by Malibu's offices in Los Angeles after the con, to discuss something secret? Well, I was due back in Oakland Monday... but what the hell

Monday I found my way out to Westlake Village, and Chris laid out Malibu's plans. I must say, it sounded fabulous, but after what I'd been through with Marvel and DC - the *reason* I wasn't looking to do comics again - I kept looking for the hook. Every time I thought I saw one, I laid it right on him -you can do that when you don't need the work. And every time, Chris answered my objection - not only answered it, but showed that he and the rest of Malibu had looked at how that hook had caught others before, and how they were determined to avoid that this time. I was impressed then, not only with the deal they were offering me, not only that they seemed enthusiastic and sincere (where haven't I heard that one before?), but that they had clearly *thought* about what they were doing That was a novelty. So, I accepted their offer to become a Founding Father of Ultraverse, and to fly to Scottsdale in October

On October 14, 1992, I arrived at the Wyndham Paradise Valley Resort and met most of my fellow Fathers for the first time. They included Mike Barr, Steve Gerber, James Hudnall, Gerry Jones and Len Strazewski James Robinson and Larry Niven couldn't make it. In addition, there were Chris, Malibu editors Dan Danko and Tom Mason, publisher Dave Olbrich, company president Scott Rosenberg, and Bob Jacob of Malibu Interactive

I sat down to dinner and found Chris Ulm in conversation with James Hudnall about Hudnall's idea for a force which we would later call the jump start. Ten seconds later, I said I'd had an idea about a small town in Ohio where everybody knew each other as normal people until they all got superpowers, maybe I could combine that with Jim's idea. Thus, one minute into the weekend, I had the germ of the Strangers

Steve Gerber had said that people told him they expected a massive clash of egos at the conference. In fact, the exact opposite was true. The idea of the Ultraverse moved from "this might work" to "this will work" to "this can really be *classic*" over the course of the first evening, so we formed an unspoken agreement to do nothing but advance our collective enterprise. That's not to say we didn't disagree, but we tried to improve anything we saw lagging, not just dump it and score some mythical style points. We'd all been down enough bad roads to recognize a good one when we saw it.

Rune

The first full day began with a morning's discussion of what we all had learned from the last fifty years of comics What worked for us, and what didn't? Piece by piece, we began to get a consensus of what a fun and successful universe should be. We weren't dealing with specifics yet, just marking out the ballpark we might like to play in.

The idea behind the Ultraverse was to create something with *story content*. People were coming up to me, when I wasn't even doing comics,

Grenade

and saying, "There aren't any *stories* any more!" Obviously, Malibu and the other writers were hearing the same thing. Comics is a hybrid medium - a mix of story and art. In the 70s, the first period I have first-hand knowledge of, story was, if not predominant, at least extremely significant. And I think we can thank Stan Lee for that. I give Jack Kirby all the credit in the world for his concepts and story-telling, but Stan made us like the characters. Roy Thomas, Steve Gerber, Don McGregor and I, at Marvel in the 70s, were able to sell books based on our contributions, even if the art was pedestrian. But somehow, as the 70s turned into the 80s, there was a far narrower range of writers who made a difference, and art became close to completely dominant. The apotheosis of that was *some* Image Comics, which were almost defiantly anti-story. Evidently, people eventually began to ask themselves why the art had those white spaces with words. They certainly missed the great *characters* of the past. So the time was right for some new ones - people who lived and breathed and had interesting lives.

This was obviously not a hard sell to a bunch of writers. That fans would buy our books was an act of faith, but one that turned out to be justified. And as it also happened, there were a lot of artists out there who were eager to have some content to spin off from.

Comics *is* a hybrid medium.

Another thing we all brought to that table was a liking for superheroes. As superhero comics have lost their character, in all senses of the word, a lot of people have sneered at them, with justification. But superheroes have had great periods, and even in their not-so-great periods have still been the most popular comics genre. Everything else comics has done - crime, horror, western, romance - can be done as well, if not better, in other media. Guys who fly and rip open buildings, even with the current state of movie art, can't. So companies always turn to superheroes eventually - but when a company decides to do superheroes even though they look down of them, it shows. On the other hand, when a company revels in the possibilities of superheroes, that also shows.

In mid-morning, we broke off into groups to pursue a few avenues. Maybe it's because I'm from Northern California rather than Southern, but I'd already had enough of being inside; I suggested we go sit by the pool, and we did. With each group went one of the Malibu editors with a Power Book, keeping electronic notes (Malibu is a completely Mac shop). There were also guys from Sega down there, listening for anything they might want Malibu Interactive to turn into a game. God knows what any of them thought when Steve Gerber started telling me about a character he was interested in doing, and I started throwing ideas back at him, until we created the Drunken Magician. (For a full discussion of what that was all about, and its eventual metamorphoses, see *Exiles* #4.)

Later, as groups broke and reformed on whims, I got involved in blocking out the media in the Ultraverse – the magazines, the networks, and so on. My favorite was STV - the Superhero Television Network - a kind of ESPN for hero fans, specializing in news and amateur tapes of heroes doing their thing.

The schedule which Chris had come in with called for lunch and dinner at the appropriate times, on the theory that we'd take breaks from universe building, but we really never did. We'd hold down some table in the resort's patio restaurant, while the other diners compared golf scores and tans, and put a shape to Bob Jacob's idea of Captain Malibu (later Prime), or work through serious discussions on the nature of alien races. Then Chris'd sign the bill and we'd just move the discussion back to the pool, or the conference room, or some walkway under the bright desert moon, depending.

On the second day, we went for more "universal" items. Mike Barr, Len Strazewski, and Chris Ulm worked out our theories of white and black magick.

Atom Bob

James Hudnall, Gerry Jones, and Dave Olbrich debated gods. Hudnall was also the man primarily responsible for the nanotech/wetware concepts, and I weighed in on lost civilizations and world politics. (Politics were in the air, it being just weeks before the Presidential election. One of the Clinton/Bush debates went down during this time, and we ordered in pizza to watch it. Each of the resort's rooms had a private refrigerator with booze and candy bars; I'm ashamed to say it was the candy we mostly hit, apres pizza. The next night, I managed to miss dinner while talking characters, and ended up eating all of Scott Rosenberg's Oreos to stay alive, while talking politics.)

Anyway, after two days of getting a feel for our fictional universe. It was time to focus on the individual characters. Late on the second night, I went back to my room and jotted down all the characters I'd come in with, then considered who'd work best in the universe as it was developing. Lady Killer, Atom Bob, ElectroCute, and Skitz (later the Night man) were there then, the others were generated over the following days. (I knew it was time to go to bed that night when the TV said, "Dodge, the most powerful line of trucks in the West!" and I said, "I would.")

The third day we moved to a new conference room where our noise level wouldn't disturb the golfers. James and Mike, to name two, came in with serious thought behind what they wanted to do. Others, including myself, were letting the flow help us decide what would work best. For example, I was thinking about a magical character, but Mike had already developed Mantra, so I let that field go. (By the way, I spell magick with a "k" because I like the feel of it, and I have ever since *Dr Strange*, but Mike prefers the standard approach. Recently, when he and I did a *Mantra/Strangers* crossover to appear this coming summer, we each took care to have the Strangers use the "k" and Mantra not. There may be people out there who think that we shot our proofreader, but how boring it would be if we couldn't appreciate each other's style.)

So there we were, blocking out characters for the group's feedback. Coming in my direction: my original cast of characters for the Strangers included two names I wasn't sure about, Atom Bob and Bad Noose (a Hangman sort of guy). When I trotted them out, Bob was a winner but BN got shot down. Okay, fine, I changed his name to Shrapnel. (Later we found that Shrapnel was taken so I changed his name to Frag. Later we found that Frag was taken so I changed his name to Boomer. Later we found that Boomer was taken, so I ran screaming into the night. Fortunately, Rick Hoberg had a name that would fit, and my abrasive hero finally became Grenade.)

Y'DID, HUH?
WELL, ALL RIGHT - YOU'RE STILL HIDIN' TOO MUCH.
--BUT YOU LOOK TO BE ON THE SIDE OF THE ANGELS!
TNTNT WAS GOOD WORK.
-AND I'VE GOT A SERIOUS INTEREST IN THEIR BOSS!
SO WHICH IS IT? YOU TRUST ME, OR YOU WANT J.D. HUNT?
Night Man

Going the other way: Gerry had a concept but no name. In a flurry of ideas being tossed around the table, I came up with Solitaire.

James had the idea for Hardcase's background as part of a slaughtered group, and his Hong Kong martial magick group, but he came in calling the dead guys the Solution and the current guys the Squad. Groupthink eventually convinced him that they were stronger the other way around.

The evening of the third day we were scheduled to end with dinner, but ended up going back to the conference room and creating villains till nearly midnight. That night generated Mangle, Deathmask, and Teknight, as well as the still-unseen Dr. Toon.

On the fourth day, we were ready to rest. All that remained was naming this universe that we'd come up with. I felt strongly that we couldn't call it simply a "universe"; there had been too damn many of those. Names went round and round, and finally we voted on our favorite, the "Megaverse" (we all have t-shirts saying "I helped create the Megaverse, and all I got was this lousy t-shirt"). However, as so often happens in this age of proliferating companies, somebody somewhere had already copyrighted Megaverse. So even that changed.

But Scottsdale wasn't the end of the creative process. We've been staging mini-meetings every two or three months since, including every convention we hit, and had a second E-ticket, get together on Catalina Island this past February. Point being, I guess, that the creation of the Ultraverse wasn't a one-time deal. As each of us writers learns more about it by living in it, we want to get together to keep us all up-to-date. To paraphrase the Navy, this sort of stuff isn't a job...it's a pleasure.

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FLINT PERRY
BY MOBRE
AND INTRODUCING FIVE-STAR INKER AND GOOD FRIEND DAN O'CONNOR
FLINT, CASEY, FADWA, AND PROFESSOR DEVON FLEE THE PUBLISHER'S EVIL FORTRESS..
SO LET ME GET THIS STRAIGHT, FLINT...
THE PUBLISHER IS PART OF AN EVIL ORGANIZATION KNOWN AS THE COMIC SYNDICATE..
THEY KIDNAPPED MY FATHER AND MUTATED HIM INTO THAT MONSTER BACK THERE WITH SOME TRANSFORMATION DEVICE BECAUSE OF HIS INVOLVEMENT WITH THE COMICS CODE AUTHORITY...
NOW HIS DAUGHTER IS IN LOVE WITH YOU AND IS HELPING US ESCAPE?
UH.. THATS RIGHT, CASEY.
AND NOW WERE HEADED FOR NEW YORK TO GET THAT TRANSFORMATION DEVICE AND REVERSE THE EFFECTS ON YOUR FATHER.
WOW! THIS ALL SOUNDS LIKE A POORLY WRITTEN ADVENTURE COMIC!!
FLINT! WE'VE GOT COMPANY!

WE'RE HIT!
BUDDA BUDDA BUDDA!
©1989 by MOORE
WE'VE GOT A RUPTURED FUEL LINE, FLINT!
OKAY, THAT'S REPAIRABLE
DON'T WORRY, CASEY THEY WON'T GET US...
WITHOUT A FIGHT!
CLICK!
WAIT! HE SEEMS TO BE PULLING AHEAD OF US!
THAT PILOT! IT'S THE PUBLISHER!
ALTHOUGH YOU BETRAYED YOUR FATHER, FADWA, HE MUST BE UNABLE TO KILL YOU!
SO INSTEAD, HE'S JUST SLOWED US DOWN...
AND HE'S ON HIS WAY TO NEW YORK TO WARN THE REST OF THE COMIC SYNDICATE OF OUR ARRIVAL.
WE HAVE NO CHOICE. LET'S LAND THIS BIRD AND MAKE THOSE REPAIRS.

BACK ISSUE BITS

by Kevin Ohlandt

The ramifications of Hal Jordan's new, destructive personality can be found in the pages of *Guy Gardner: Warrior*. Issues #18 and #19 were complete and total sell-outs. All previous issues of the title just seemed to sit on the shelves, so it is no surprise that a tie-in to an extremely popular storyline would cause these to sell out so fast. Many fans were left in the lurch with this one. Retailers under ordered what could have been a strong seller for them.

And in the land of Oa, *Green Lantern*'s "Emerald Twilight" is nowhere to be found. Issues #48 to #50 sold beyond expectations, causing DC to come out with a trade paperback of the pivotal and controversial storyline. This has caused renewed interest in issue #46, the "Return of Superman" tie-in, and issue #47, the last "sane" Hal Jordan story, where he teamed up with his old partner, Green Arrow.

Zero Hour is fast approaching, and fans are still looking for the ultra rare *Valor* issues #12 thru #17. Of more recent interest is *Team Titans* and their part in this crossover. Other DC tidbits worth checking out on the back issue shelf are *Hitchhiker's Guide to the Galaxy* issues #1 to #4, *Spectre* [3rd Series] issues #1 and up, and, oddly enough, *Legion of Superheroes* issue #55. Nothing spectacular happened in this issue, but fans are having a mighty hard time finding this recent release.

Cartoon tie-ins are giving Marvel the spotlight these days, with *Beavis & Butt-Head* and *Ren and Stimpy* still selling well as back issues. The cartoon-collectible trend shows no sign of letting up anytime soon. It appears that the *G.I. Joe/Thundercats* rule applies to these wider media titles. When interest in the television shows fade, so will the comic book sales. For investment purposes, buy now and sell soon, but don't hold on to these issues for too long, or you will be caught with your pants down.

Many newer fans see *Uncanny X-Men* issues #141 and #142 as important milestones in the mutant legend. These two issues are responsible for all of the "mutants in the future" storylines. Without this story as a linchpin, there never would have been a Cable or a Rachel (Phoenix), thus there would never have been an X-Force or Excalibur. Both

Guy Gardner
™&© DC Comics

of these issues are becoming very hard to find.

Other mighty Marvel movers remain the same as previous months: *Daredevil* issues #319 to #325 (not yet falling from grace), *Moon Knight* issues #55 to #57 and #60 (Moony goes splatt), *Marvels* issues #1 to #3 (painting a pretty picture), *Fantastic Four* issue #381 (gone but not forgotten), the *Deadpool, Gambit* and *Sabretooth* mini-series (all mini investments), *Uncanny X-Men* issue #266 (that "ragin' cajun" again), and basically, all X-titles from the 1991 Mutant Genesis storylines and up (X marks the spot).

From the Silver Age and the 1970's, both *Giant-Size X-Men* issue #1 and *Uncanny X-Men* issue #94 are still moving. Issue #94 is responsible for renewed interest in the following *Uncanny X-Men* storylines running though issues #95 to #107. *Amazing Spider-Man* is hotter than ever with record prices being set for Marvel Silver Age comics. *Amazing Fantasy* issue #15 and *Amazing Spider-Man* issues #1 thru 50 are extremely hot for Silver Age enthusiasts, with *Amazing Spider-Man* issue #15 tying in strongly to current developments with that title. From DC, the usual staples of *Brave and the Bold, Showcase* and the first *Spectre* series prove to be the consistent, strong sellers.

Other publisher material selling well includes, of course, *Bone* issues #1 thru 12, *Prime* issue #2 and other early Ultraverse back issues (although some retailers are reporting a cool down on these titles), and Image and Todd McFarlane's *Spawn*.

Many back issues are settling down and collecting dust in the back issue bins. This can be attributed to the fact that so many new products are coming out every week that consumers simply cannot afford back issues. Another interesting note is the onslaught of comic book trading cards. Simply put, this is an industry that did not exist with any large output until four years ago. This could have an effect on the amount of money available to collectors for comic book back issue buying. As the economy begins to rise, hopefully the back issue market will follow suit. Any reader is invited to share their feelings on the back issue market by writing to me at CVM.

CVM Flashback: May 1986
Our cover feature was G.I. Joe *issue #2, a rare release that fans could not find anywhere.* G.I. Joe *is still published by Marvel today, and is nearly up to its' 150th issue. The title does not sell nearly as well as it did back in its' heyday, but does share a cult following, along with another comic,* Conan the Barbarian, *soon to start over as* Conan the Adventurer.

Top Ten Recent Back Issues

1. *Guy Gardner: Warrior* #18,19
2. *Green Lantern* #48-50
3. *Moon Knight* #55-57,60
4. *Beavis & Butt-Head* #1,2
5. *Bone* #1-12
6. *Daredevil* #319-325
7. *Marvels* #1-3
8. *Valor* #12-17
9. *Prime* #2
10. *Spawn* #1-7

Top Ten Silver Age/1970s

1. *Giant Size X-Men* #1
2. *Uncanny X-Men* #94
3. *Amazing Spider-Man* #15
4. *Daredevil* #1
5. *Fantastic Four* #48
6. *Showcase* #22
7. *Spectre* [1st Series] #1
8. *Uncanny X-Men* #141,142
9. *Showcase* #4
10. *Green Lantern* [1st Series] #1

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26	7 3/8" x 10 3/8"	Standard Comics	16.50	8	25.00	11	103.00	45	141.00	89	127.00/M	267	106.00/M	445
28	7 3/4" x 10 1/2"	Super Golden Age Comics	18.50	8	27.50	12	114.00	49	157.00	98	139.00/M	294	118.00/M	490
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Note: Sorry, no mix and match.

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6-10	8.75	10.00	10.50	11.00	16.75	23.25
11-15	10.00	11.50	12.25	14.25	22.00	37.75
16-20	11.50	13.50	14.50	17.75	25.50	48.75
21-25	14.00	15.25	17.75	19.25	28.50	66.50
26-30	15.25	17.00	19.75	22.00	29.00	76.00
31-35	17.50	19.75	22.00	25.75	30.00	84.50
36-40	18.50	20.50	23.25	28.25	33.00	94.50
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